


**NATIONAL COUNCIL ON THE ARTS
NATIONAL ENDOWMENT FOR THE ARTS**

**THE FIRST FIVE YEARS:
FISCAL 1966 THROUGH FISCAL 1970**



Digitized by the Internet Archive
in 2012 with funding from
Boston Library Consortium Member Libraries

<http://archive.org/details/nationalcouncilo00nati>



WASHINGTON, D.C. 20506

BACKGROUND:

NATIONAL COUNCIL ON THE ARTS, NATIONAL ENDOWMENT FOR THE ARTS

The National Endowment for the Arts, a component of the National Foundation on the Arts and the Humanities, is an independent federal government agency created by Congress on September 29, 1965 to provide encouragement and financial assistance for the arts in America.

The National Council on the Arts, established by Congress on September 3, 1964 and later made the advisory body to the National Endowment, is composed of 26 private citizen experts in the arts appointed by the President of the United States to six-year terms.

The Council meets several times a year to advise the Endowment on how to expend its funds, which are appropriated annually by the Congress. By law, the Chairman of the National Council on the Arts is also Chairman of the National Endowment for the Arts.

The Endowment's primary means of assisting the arts is through grant-making. Grants to organizations, with some exceptions, must be matched at least dollar for dollar with non-federal funds; grants to individuals carry no matching provision. In making grants, the Endowment is assisted formally by the expertise of the members of the National Council on the Arts, by outside panels in the various fields, and by a professional staff. Additional advice and assistance are continually provided, on an informal basis, through Chairman's and staff's meetings and discussions with artists and cultural leaders across the country.

Congress appropriates federal funds to the Endowment in the following categories:

National Program Funds: this money is directly available to the Endowment for grants to artists and arts organizations across the country.

Federal-State Partnership Funds: this money is available to the Endowment for the specific use of official State arts councils for programs within their own States or regions.

"The Treasury Fund": this money is available from the U.S. Treasury only when donations are received by the Endowment, at which time this "Fund" matches the donations dollar for dollar. The doubled amounts are then granted by the Endowment much the same way National Program Funds are spent.

Background, continued

Additionally, in Fiscal* 1969 and 1970, the U. S. Office of Education transferred funds to the National Endowment for the Arts for pilot programs placing professional artists in elementary and secondary schools.

The history of federal funding for the first five years of the Endowment's existence follows:

	<u>Fiscal Year 1966</u>	<u>Fiscal Year 1967</u>	<u>Fiscal Year 1968</u>	<u>Fiscal Year 1969</u>	<u>Fiscal Year 1970</u>
National	\$2,500,000	\$4,000,000	\$4,500,000	\$3,700,000	\$4,250,000
States	\$ - 0 -	\$2,000,000	\$2,000,000	\$1,700,000	\$2,000,000
Treas. Fund	\$ 34,308	\$1,965,692	\$ 674,291	\$2,356,875	\$2,000,000
O.E. Transfer	<u>\$ - 0 -</u>	<u>\$ - 0 -</u>	<u>\$ - 0 -</u>	<u>\$ 100,000</u>	<u>\$ 900,000</u>
TOTALS	\$2,534,308	\$7,965,692	\$7,174,291	\$7,856,875	\$9,150,000

By the end of Fiscal 1970, the National Endowment for the Arts had expended, in Federal funds only, \$34.7 million total in its first five years.

A list of Endowment programs carried out during those years follows. Additional copies may be obtained from the National Endowment for the Arts, Washington, D.C. 20506.

* The Federal government's fiscal year runs from July 1 through June 30. Thus, for example, Fiscal 1966 began July 1, 1965 (the Endowment was not created until September 29) and ended June 30, 1966.



WASHINGTON, D.C. 20506

ARCHITECTURE, PLANNING, AND DESIGN PROGRAMS

Fiscal 1966 through Fiscal 1970

American Guide Series: A Fiscal 1967 grant assisted Carl Feiss, FAIA, AIP, member of the board of the National Trust for Historic Preservation, to develop a program for producing an American Guide Series on significant architecture, landscape architecture and planning. (\$26,000)

Basic Design Manual: A Fiscal 1967 grant aided Professor Ralph Knowles of the University of Southern California to develop a basic design manual based on his courses and experiments with the effects of natural forces on three-dimensional architectural and urban forms, for distribution in schools of architecture, planning, and landscape architecture. (\$25,000)

Design Internships: Fiscal 1967 and 1968 matching grants to the Natural Area Council of New York and the America the Beautiful Fund of Washington, D.C. enabled students of architecture, planning, and landscape architecture to obtain practical experience through work in selected public agencies on nearly 50 significant design projects throughout the country. (\$42,000)

Environmental Design Program: In Fiscal 1970 non-matching grants of up to \$5,000 to 36 individuals, and matching grants of up to \$10,000 to 12 organizations were made in a program of assistance for projects in various fields of environmental design: architecture, planning, landscape architecture, and interior and industrial design. (\$277,822)

Exhibition and Book on American Architecture: A joint grant in Fiscal 1967 with the Graham Foundation for Advanced Studies in the Fine Arts in Chicago assisted G.E. Kidder Smith to prepare material for an exhibition and book of photographs of American architecture, landscape architecture and planning. (\$25,000)

Architecture, Planning, and Design Programs, Cont'd.

Festival Foundation, Inc.: In conjunction with Southern Illinois University, a matching grant in Fiscal 1967 enabled the display of Richard Buckminster Fuller's geodesic domes and other materials at the Festival of Two Worlds in Spoleto, Italy during the summer of 1967. (\$12,500)

Professor E.A. Gutkind: A Fiscal 1969 matching grant was made to the University of Pennsylvania to enable Gabriel Gutkind to prepare for publication the concluding portions of a series of volumes entitled "International History of City Development," written by the late Professor E.A. Gutkind. This series is a principal source of knowledge in urban development and design. (\$23,000)

Hawaii State Foundation on Culture and the Arts: The Endowment in Fiscal 1967 and 1968 aided efforts to develop effective design techniques and means for preserving Hawaii's natural beauty by supporting a series of studies by the Oahu Development Conference and other community action groups working with professional designers. (\$50,850)

Highway Signs and Graphics: A Fiscal 1967 grant enabled Ronald Beckman of the Institute of Research and Design in Providence, Rhode Island, to conduct a study aimed at the improvement of highway signs and graphics to enhance the safety and appearance of the highway. (\$10,000)

Lake Michigan Region Planning Council: A Fiscal 1967 matching grant assisted the Council to develop an exemplary design plan for Little Calumet River Basin in southern Illinois and northwestern Indiana. (\$10,000)

National Institute for Design: A Fiscal 1967 contract enabled Robert R. Nathan Associates, Inc., of Washington, D.C., to investigate the feasibility of establishing a national institute for design, whose responsibilities would include efforts to increase designer capabilities as well as public receptivity to excellence in architecture, planning and design. (\$85,085)

National Trust for Historic Preservation (Washington, D.C.): A Fiscal 1970 matching grant supported a conference entitled "Architectural Review, Landmarks and Historic Districts" held in Boston during April 1970. (\$4,500)

New Technologies and Architecture: A Fiscal 1969 grant assisted Professor John Eberhard of the University of Buffalo to prepare the basic research for a book, Systems Design and Urban Places, on the potential applications of "new technologies" to environmental design. (\$6,120)

Architecture, Planning, and Design Programs, Cont'd.

Schools of Architecture and Design: Matching grants in Fiscal 1969 provided up to \$30,000 each to schools of architecture and design to undertake environmental design projects of significant scale and relevance; the site areas were in the schools' regions, and the projects were conducted by teams of faculty, students, and outside experts. The following nine schools received grants totalling \$255,410:

Institute for Architecture and Urban Studies (New York City): To study the design potentials of the city street as a fundamental element of urban open space design. (\$30,000)

Massachusetts Institute of Technology (Cambridge): To develop a design training program in which ghetto talent was sought and developed. (\$30,000)

Tulane University (New Orleans): To further investigate design possibilities for the Vieux Carre riverfront expressway in New Orleans. (\$30,000)

University of Kentucky (Lexington): To investigate methods of strip mining that leave landscape intact for alternative future developments. (\$19,418)

University of Minnesota (Minneapolis): To study alternative forms of suburban growth. (\$30,000)

University of Notre Dame (South Bend): To study new forms of land use resulting from advanced scientific and technical information in geology. (\$30,000)

University of Pennsylvania (Philadelphia): To pursue advanced studies in ecological analysis and regional design. (\$30,000)

University of Southern California (Los Angeles): To design a new town in a mountain valley, utilizing new methods of design analysis and synthesis. (\$30,000)

University of Tennessee (Knoxville): To design a regional transportation center to serve the future transportation needs of a group of small towns in eastern Tennessee. (\$25,992)

Student Travel: In Fiscal 1967, 75 grants-in-aid of \$500 each were provided to undergraduate students recommended by schools of architecture, planning, and landscape architecture, for research and travel during the summer of 1967, before their final year of study. This program was continued in Fiscal 1969 as 106 undergraduate students received \$250 each for the summer of 1969 and in Fiscal 1970 as 123 undergraduate students received \$500 each for the summer of 1970. (Total: \$125,500)

Architecture, Planning, and Design Programs, Cont'd.

Tocks Island Regional Advisory Council: A Fiscal 1967 matching grant supported a design action conference which permitted local officials, civic leaders, and citizens to confer with leading designers on environmental design excellence in the areas bordering the new national park including portions of six counties in New Jersey, New York, and Pennsylvania. The park and the areas surrounding it will serve the recreational needs of the people in a portion of the eastern seaboard of "megalopolis," extending from New York to Philadelphia. It is anticipated that this will be the most heavily used national park in the United States. (\$10,000)



WASHINGTON, D.C. 20506

DANCE PROGRAMS

Fiscal 1966 through Fiscal 1970

CHOREOGRAPHY

Alvin Ailey American Dance Theatre (1968): A matching grant was made for the commissioning of two new works entitled Quintet and Knoxville. (\$10,000)

American Dance Foundation/American Ballet Company/Eliot Feld (1970): A matching grant for a new ballet entitled Early Songs was made possible by a \$5,000 donation to the Endowment from The Corbett Foundation, matched by \$5,000 from Endowment funds. (Endowment funds: \$5,000; private funds: \$5,000)

Challenge Grants for Productions (1970): Matching grants totalling \$153,300 were made to enable major dance companies to create, rehearse and perform new works. This program includes the stipulation that matching funds be raised from new sources, thus assisting the creation of new dance works while stimulating a broadened base of support for America's major companies. Grants were made to the following companies:

American Ballet Theatre	\$133,300
City Center Joffrey Ballet	20,000*

*Future funding will raise this amount to \$133,400; and the New York City Ballet will also receive \$133,300.

Choreographers' Fellowships (1966): Individual grants under the first broad choreographers commissioning program ever undertaken by an American foundation, enabled the following seven choreographers to create, rehearse, and produce important works in the field of dance: Alvin Ailey, Come Get the Beauty of it Hot, Lament, A Music for Sighs (\$5,000); Merce Cunningham, Place (\$5,000); Martha Graham, Cortege of Eagles, Dancing Ground (\$39,100); Jose Limon, Psalm (\$23,400); Alwin Nikolais, Imago (\$5,000); Anna Sokolow, Deserts (\$10,000); and Paul Taylor, Orbs (\$5,000). (Total: \$92,500)

Choreography, Cont'd.

Choreographers' Fellowships (1969): Individual grants to 15 choreographers included a personal award to the choreographer plus four weeks rehearsal salaries for an appropriate number of dancers. Choreographers with less than ten years professional experience received personal awards of \$2,500. Choreographers with ten years or more of professional experience received \$5,000. Grants totalling \$132,760 were made to:

Merce Cunningham, Canfield (\$10,760)
Richard Englund, Odes (of the Mysterious Accord) (\$9,220)
Eliot Feld, Pagan Spring (\$10,500)
Ann Halprin, A Ceremony of Us (\$10,560), set for Studio Watts
and San Francisco Dancers Workshop
Lucas Hoving, Assemblage '69 (\$8,840)
Pauline Koner, Fragments (\$5,000), set for The North Carolina
School of The Arts
Richard Kuch, Chaos (\$2,500), set for Ballet West
Jose Limon, The Unsung (\$10,760)
Murray Louis, Proximities, Intersection (\$8,360)
Alwin Nikolais, Echo (\$9,800)
Don Redlich, Slouching Towards Bethlehem (\$3,940)
Anna Sokolow, Memories (\$10,760)
Paul Taylor, Private Domain (\$10,720)
Glen Tetley, Ziggurat (\$11,240)
Charles Weidman, A69-I-123 (\$9,800)

Foundation for American Dance/City Center Joffrey Ballet (1967):
A matching grant permitted the company to conduct a six-week rehearsal period and produce new works for the 1967-68 season in the Pacific Northwest and at the New York City Center. Original works added to the company's repertoire were: Cello Concerto, Arpino; Elegy, Arpino; and Astarte, Joffrey. The company also added four new productions: Moves, Jerome Robbins; Pas de Dix and Pas de Trois, George Balanchine; and Rooms, Anna Sokolow. (\$100,000)

Martha Graham Company (1968): A matching grant enabled the creation of three new works: A Time of Snow, The Plain of Prayer, and The Lady of the House of Sleep, for the 1968 season. (\$25,000)

San Francisco Ballet (1969): A matching grant enabled the Ballet to commission choreographers not connected with the company, including John Clifford and Michael Smuin, to mount new works for the company. (\$35,800)

WORKSHOPS

Ballet West (Salt Lake City) (1970): A matching grant helped support two summer residencies including performances, workshops, and classes for local students in Aspen, Colorado and Albuquerque, New Mexico. (\$14,000)

Kansas Dance Councils (1970): Matching grants in Fiscal 1970 helped support both the 1969 and 1970 American Dance Symposium in Wichita, Kansas. (\$15,000)

Northeast Regional Ballet Festival Association (1967 pilot project): A matching grant assisted the Association to provide honorariums for the professional staff, and to invite representatives from other regional ballet associations to observe the Association's annual Craft of Choreography Workshop. (\$1,725)

National Association for Regional Ballet: Based on the success of the above pilot project, week-long Craft of Choreography Conferences during subsequent years were held in each of four regions of the country (Northeast, Southeast, Pacific Western, and Southwestern). These workshops, which offer professional advice and expertise to the directors and members of approximately 200 dance companies, were held during the summers of 1968 (FY 1968, \$18,130), 1969 (FY 1970, \$16,200), and 1970 (FY 1970, \$17,050). (Total: \$51,380)

TOURING

American Dance Foundation/American Ballet Company/Eliot Feld (1970): A \$67,000* matching grant for development, preparation, and presentation of the 1970-71 performance season was made possible by donations to the Endowment from private sources amounting to \$33,500, matched by \$33,500 from Endowment funds. (Endowment funds: \$33,500; private funds: \$33,500)

*Future funding, including additional private money, will raise this amount to \$120,000.

Ballet Theatre Foundation/American Ballet Theatre (1966): A matching grant helped support nationwide tours. (\$250,000)

Ballet Theatre Foundation/American Ballet Theatre (1970): A matching grant was made for support of the 1969-70 touring program beginning at the Brooklyn Academy of Music and including engagements in Los Angeles, San Francisco, Chicago, and Urbana. (\$120,000)

Touring, Cont'd.

Ballet Theatre Foundation/American Ballet Theatre (1970): A \$500,000 matching grant for an extended residency touring program in 1970-71 and for increased dancers' salaries was made possible by donations to the Endowment from private sources amounting to \$250,000, matched by \$250,000 from Endowment funds. (Endowment funds: \$250,000; private funds: \$250,000)

College Circuit Tour (1968): With an individual grant, Alexander Ewing, President of the Board of Directors of the Foundation for American Dance, developed a six-college circuit for an experimental in-residence tour by the City Center Joffrey Ballet. (\$5,000)

Foundation for American Dance/City Center Joffrey Ballet (1969): Based on the College Circuit Tour developed by Alexander Ewing, a matching grant was made to the City Center Joffrey Ballet for an in-residence tour during the 1968-69 season which included the following campuses: Michigan State University, University of Arizona, University of Cincinnati, University of New Mexico, University of Oklahoma, and the University of Vermont. (\$97,200)

Coordinated Residency Touring Program: This continuing program, initiated in Illinois for the 1967-68 season, is aimed at improving touring practices for the benefit of both dance companies and audiences. The method is to develop regional circuits of local sponsors through the cooperation of State arts councils. Each local sponsor engages at least two companies for at least a half week each, during which time the dance company provides a variety of services such as master classes, lecture demonstrations, music and design workshops and teachers' classes. Grants were made to:

1968: Illinois Arts Council received a matching grant (\$25,000) for a pilot project involving four dance companies in six cities for eight weeks. Companies were Merce Cunningham, Alwin Nikolais, Paul Taylor, and Glen Tetley. Charles Reinhart received an individual grant to develop several regional circuits based on the pilot project in Illinois. (\$5,000)

1969: Three regional circuits covering 12 States for 35 weeks of programming by the following nine companies: Merce Cunningham, Erick Hawkins, Lucas Hoving, Jose Limon, Donald McKayle, Alwin Nikolais, Anna Sokolow, Paul Taylor, and Glen Tetley. (Total: \$110,533)

Touring, Cont'd.

Illinois Arts Council for the Great Lakes Circuit with eight companies playing 21½ weeks in Illinois, Indiana, Minnesota, Missouri, Ohio, and Wisconsin. (\$67,333)

North Carolina Arts Council for an in-State circuit with four companies playing two and one-half weeks in four cities. (\$7,300)

Vermont Council on the Arts for the New England Circuit with six companies playing 11 weeks in Connecticut, New Hampshire, New Jersey, Rhode Island, and Vermont. (\$35,900)

1970: Six regional circuits covering 22 States for 67 weeks of programming by the following ten companies: Alvin Ailey, Merce Cunningham, First Chamber Dance Quartet, Lucas Hoving, Pearl Lang, Jose Limon, Murray Louis, Alwin Nikolais, Don Redlich, and Paul Taylor. (\$213,114)

Florida Arts Council for an in-State circuit with three companies playing four weeks. (\$11,600)

Maine State Commission on the Arts and the Humanities for the New England Circuit with six companies playing seven weeks in Connecticut, Maine, Massachusetts, and Rhode Island. (\$23,900)

Maryland Arts Council for the Mid-Atlantic Circuit with eight companies playing 11 weeks in the District of Columbia, Maryland, New Jersey, North Carolina, Pennsylvania, and Virginia. (\$31,500)

Michigan State Council on the Arts for the Great Lakes Circuit with six companies playing 23½ weeks in Illinois, Indiana, Michigan, Minnesota, and Wisconsin. (\$76,714)

Oklahoma Arts and Humanities Council for the Midwest Circuit with five companies playing seven and one-half weeks in Missouri and Oklahoma. (\$26,800)

Utah State Institute of Fine Arts for the West Coast Circuit with five companies playing 14 weeks in California, Colorado, Montana, and Utah. (\$42,600)

Touring, Cont'd.

Foundation for American Dance/City Center Joffrey Ballet (1970): A \$250,000* matching grant for increased dancers' salaries and for 1970-71 touring activities was made possible by donations to the Endowment from private sources amounting to \$125,000, matched by \$125,000 from Endowment funds. (Endowment funds: \$125,000; private funds: \$125,000)

*Future funding, including additional private money, will raise this amount to \$500,000.

Martha Graham Company: A matching grant of \$142,250 in Fiscal 1966 permitted the Company to make an eight-week national tour in the fall of 1966, its first American tour in 15 years. Another \$50,000* matching grant in Fiscal 1970 for the development, preparation, and presentation of touring performances during 1970-71 was made possible by donations to the Endowment from private sources amounting to \$25,000, matched by \$25,000 from Endowment funds. (Endowment funds: \$167,250; private funds: \$25,000)

*Future funding, including additional private money, will raise this amount to \$100,000.

Washington State Arts Commission (1967): A matching grant made it possible to establish a summer residence in the Pacific Northwest for the City Center Joffrey Ballet Company. (\$25,000)

Pacific Northwest Ballet Association (1968 and 1970): Matching grants supported the second (\$75,000), third (\$100,000), and fourth (\$95,000) summer residency programs in the Pacific Northwest for the City Center Joffrey Ballet Company. (Total: \$270,000)

Saratoga Performing Arts Center (1969): A matching grant helped defray travel expenses of the Repertory Dance Theatre (Salt Lake City, Utah) in connection with its tour to Saratoga, New York, the first East Coast appearance of this company. (\$3,800)

SUPPORT FOR INSTITUTIONS

Alvin Ailey American Dance Theatre (1970): An emergency non-matching grant was made for operating expenses. (\$10,000)

Support for Institutions, Cont'd.

American Dance Festival - Connecticut College: A matching grant (\$15,000) in Fiscal 1967 supported the Festival's summer 1967 20th season special program of new works made possible by previous Endowment grants to choreographers. In Fiscal 1969 a matching grant (\$11,534) helped the School of Dance to expand its fellowship program and to engage the Jose Limon Company in residence during the summer 1968 Festival. Additional grants in Fiscal 1969 (\$25,000) and Fiscal 1970 (\$25,000) provided partial support for the residencies of four dance companies during the summer 1969 and 1970 Festivals. (Total: \$76,534)

Technical Assistance for Dance Companies (1966): With an individual grant, dance manager Ralph Black conducted a feasibility study and organized a meeting of dance companies to consider the establishment of a national service association for dance. This meeting resulted in creation of the Association of American Dance Companies. (\$5,600)

Association of American Dance Companies: An initial study grant of \$11,450 and matching grant of \$13,550 (1967), followed by a \$15,000 matching grant (1968), supported this newly-formed organization's program of services and information for the AADC's more than 400 member professional and regional dance companies. (Total: \$40,000)

Ballet Theatre Foundation/American Ballet Theatre: A Fiscal 1966 \$100,000 emergency matching grant enabled the company to continue operations; and \$200,000 in Fiscal 1968 provided additional support. A further matching grant of \$194,830 in Fiscal 1968 was made possible by donations to the Endowment from private sources amounting to \$100,000, matched by \$94,830 from Endowment funds. (Endowment funds: \$394,830; private funds: \$100,000)

Brooklyn Academy of Music (1970): A matching grant for support of the three companies in residence - Alvin Ailey American Dance Theatre, Merce Cunningham Dance Company and the American Ballet Company (Feld) was made possible by donations to the Endowment from private sources amounting to \$25,000, matched by \$25,000 from Endowment funds. (Endowment funds: \$25,000; private funds: \$25,000)

Capitol Ballet Guild (Washington, D.C.) (1966): An emergency matching grant enabled the company to continue operations. (\$5,000)

Support For Institutions, Cont'd.

Center for Arts of Indian America (1968): A matching grant enabled the Center to engage the services of a consultant to develop plans for a projected Center for American Indian Dance in the Southwest. (\$3,000)

Dance Theatre Workshop (New York City) (1970): A matching grant helped to support a performance season for six choreographers and 30 dancers at the Manhattan School of Dance. (\$10,000)

Directors of Development (1970): Matching grants (2/3 Endowment funds, 1/3 grantees' funds) to American Ballet Theatre (\$16,700) and City Center Joffrey Ballet (\$16,700) initiated a program to assist major dance companies in hiring professional directors of development. (Total: \$33,400)

Foundation for American Dance/City Center Joffrey Ballet (1969): A matching grant was made for general support of this major American dance company. (\$100,000)

Martha Graham Center of Contemporary Dance (New York City) (1969): A \$100,000 matching grant was made possible by donations to the Endowment from private sources amounting to \$50,000, matched by \$50,000 from Endowment funds. (Endowment funds: \$50,000; private funds: \$50,000)

Jacob's Pillow Dance Festival (Lee, Massachusetts) (1969): A non-matching grant was awarded to this theatre, devoted solely to dance, for its summer 1969 activities. (\$25,000)

Regional Dance Development Project (1968): A pilot program of matching grants enabled regional dance companies to commission guest choreographers, engage professional performers, acquire additional production or administrative personnel, and expand programming in their regions. The grantees were: Garden State Ballet, Newark (\$5,000); Sacramento Ballet Guild (\$3,055); Pennsylvania Ballet Company, Philadelphia (\$5,000); National Ballet Company, Washington, D.C. (\$5,000); State Ballet of Rhode Island, Lincoln (\$5,000); Atlanta Civic Ballet (\$3,770); Ballet Guild of Cleveland (\$5,000); Ballet of San Diego (\$5,000); Dayton Civic Ballet (\$2,800); Laguna Beach Civic Ballet (\$4,710). (Total: \$44,335)



WASHINGTON, D.C. 20506

EDUCATION PROGRAMS

Fiscal 1966 through Fiscal 1970

American Association for Higher Education: A Fiscal 1967 matching grant assisted the Association to conduct a comprehensive study of the impact of college entrance exams and admissions requirements on school arts curricula. The study resulted in the publication of a book entitled The Arts in Higher Education. (\$16,500)

College Entrance Examination Board (New York City): As a result of the study conducted by the American Association for Higher Education, a Fiscal 1970 matching grant supported the establishment of three innovative and high quality Advanced Placement Courses, two in the visual arts and one in music. This is the first time that the arts have been included in the C.E.E.B.'s Advanced Placement Program for high school seniors, which provides college credit and advances the students immediately beyond the more elementary "introductory" courses offered college freshmen. (\$100,000)

Central Midwestern Regional Educational Laboratory, Inc. (CEMREL) (St. Ann, Missouri): A transfer of Fiscal 1969 funds from the U.S. Office of Education to the Endowment provided a \$100,000 non-matching grant to CEMREL for administration of a Visual Artists-in-the-Schools pilot project during the 1969-70 school year in six secondary schools in: San Diego, California; Evergreen, Colorado; West Palm Beach, Florida; St. Paul, Minnesota; University City, Missouri; and Philadelphia, Pennsylvania. In Fiscal 1970, an additional \$45,000 assisted CEMREL to produce a film examining and documenting the program, which was aimed at encouraging school systems to engage professional artists as an integral part of the educational environment. (Total: \$145,000)

Artists-In-The-Schools Program: A transfer of Fiscal 1970 funds from the U.S. Office of Education enabled the Endowment to expand the Fiscal 1969 pilot Visual Artists-in-the-Schools project by placing professional artists (in dance, poetry, visual arts, music, and theatre) in performing and teaching roles in schools in 25 States during the 1970-71 school year. The grants, administered primarily by State arts councils, were designed to train teachers and educate children through actual experience with professional artists working in the schools, and to provide documentary films as a means of encouraging additional similar activities. (\$900,000)

Support For Institutions, Cont'd.

Center for Arts of Indian America (1968): A matching grant enabled the Center to engage the services of a consultant to develop plans for a projected Center for American Indian Dance in the Southwest. (\$3,000)

Dance Theatre Workshop (New York City) (1970): A matching grant helped to support a performance season for six choreographers and 30 dancers at the Manhattan School of Dance. (\$10,000)

Directors of Development (1970): Matching grants (2/3 Endowment funds, 1/3 grantees' funds) to American Ballet Theatre (\$16,700) and City Center Joffrey Ballet (\$16,700) initiated a program to assist major dance companies in hiring professional directors of development. (Total: \$33,400)

Foundation for American Dance/City Center Joffrey Ballet (1969): A matching grant was made for general support of this major American dance company. (\$100,000)

Martha Graham Center of Contemporary Dance (New York City) (1969): A \$100,000 matching grant was made possible by donations to the Endowment from private sources amounting to \$50,000, matched by \$50,000 from Endowment funds. (Endowment funds: \$50,000; private funds: \$50,000)

Jacob's Pillow Dance Festival (Lee, Massachusetts) (1969): A non-matching grant was awarded to this theatre, devoted solely to dance, for its summer 1969 activities. (\$25,000)

Regional Dance Development Project (1968): A pilot program of matching grants enabled regional dance companies to commission guest choreographers, engage professional performers, acquire additional production or administrative personnel, and expand programming in their regions. The grantees were: Garden State Ballet, Newark (\$5,000); Sacramento Ballet Guild (\$3,055); Pennsylvania Ballet Company, Philadelphia (\$5,000); National Ballet Company, Washington, D.C. (\$5,000); State Ballet of Rhode Island, Lincoln (\$5,000); Atlanta Civic Ballet (\$3,770); Ballet Guild of Cleveland (\$5,000); Ballet of San Diego (\$5,000); Dayton Civic Ballet (\$2,800); Laguna Beach Civic Ballet (\$4,710). (Total: \$44,335)



WASHINGTON, D.C. 20506

EDUCATION PROGRAMS

Fiscal 1966 through Fiscal 1970

American Association for Higher Education: A Fiscal 1967 matching grant assisted the Association to conduct a comprehensive study of the impact of college entrance exams and admissions requirements on school arts curricula. The study resulted in the publication of a book entitled The Arts in Higher Education. (\$16,500)

College Entrance Examination Board (New York City): As a result of the study conducted by the American Association for Higher Education, a Fiscal 1970 matching grant supported the establishment of three innovative and high quality Advanced Placement Courses, two in the visual arts and one in music. This is the first time that the arts have been included in the C.E.E.B.'s Advanced Placement Program for high school seniors, which provides college credit and advances the students immediately beyond the more elementary "introductory" courses offered college freshmen. (\$100,000)

Central Midwestern Regional Educational Laboratory, Inc. (CEMREL) (St. Ann, Missouri): A transfer of Fiscal 1969 funds from the U.S. Office of Education to the Endowment provided a \$100,000 non-matching grant to CEMREL for administration of a Visual Artists-in-the-Schools pilot project during the 1969-70 school year in six secondary schools in: San Diego, California; Evergreen, Colorado; West Palm Beach, Florida; St. Paul, Minnesota; University City, Missouri; and Philadelphia, Pennsylvania. In Fiscal 1970, an additional \$45,000 assisted CEMREL to produce a film examining and documenting the program, which was aimed at encouraging school systems to engage professional artists as an integral part of the educational environment. (Total: \$145,000)

Artists-In-The-Schools Program: A transfer of Fiscal 1970 funds from the U.S. Office of Education enabled the Endowment to expand the Fiscal 1969 pilot Visual Artists-in-the-Schools project by placing professional artists (in dance, poetry, visual arts, music, and theatre) in performing and teaching roles in schools in 25 States during the 1970-71 school year. The grants, administered primarily by State arts councils, were designed to train teachers and educate children through actual experience with professional artists working in the schools, and to provide documentary films as a means of encouraging additional similar activities. (\$900,000)

Education Programs, Cont'd.

Colgate University (Hamilton, New York): A Fiscal 1968 matching grant supported a two-week student-run arts festival in March 1968, concentrating on music, film, theatre and graphic art. (\$5,300)

Dance Recording Methods: A study grant in Fiscal 1968 assisted Douglas Blair Turnbaugh to survey dance companies for interest in notation. (\$9,120)

Educational System for the 70's (E.S. '70) (San Mateo, California): A Fiscal 1970 matching grant was made to assist the establishment of a new program in Arts Curriculum Development, in cooperation with The JDR 3rd Fund and the U.S. Office of Education. It is anticipated that curricula examined under this program may serve as a model for secondary schools. (\$25,000)

Fordham University (New York, New York): A Fiscal 1967 matching grant supported a one-year research and demonstration program to develop teaching methods using exceptional films dealing with literature, social studies and the arts. The program was aimed at stimulating effective communication among secondary school students, particularly those from culturally and economically disadvantaged backgrounds. (\$71,780)

The George Washington University/Workshops for Careers in the Arts (Washington, D.C.): A Fiscal 1970 \$5,000 matching grant supported a pilot project bringing high school students to the University campus for instruction in the fields of drama, dance, and visual arts during the summer of 1969. A Fiscal 1970 \$20,000 grant, made possible by private donations to the Endowment, helped continue the project during the summer of 1970. (Endowment funds: \$15,000; private funds: \$10,000)

Graduation Awards: Individual grants-in-aid of \$1,000 each in Fiscal 1966 enabled 77 promising young artists, musicians and creative writers who graduated from college in June 1966 to visit art centers, museums, institutions or areas of the United States to enrich their cultural experience. (\$77,000)

Great Lakes Colleges Association (Detroit): A Fiscal 1968 matching grant enabled professional filmmaker Richard Kaplan to consult with and recommend cooperative film programs for the ten participating GLCA colleges: Albion College, Albion, Michigan; Antioch College, Yellow Springs, Ohio; Denison University, Granville, Ohio; Depauw University, Greencastle, Indiana; Hope College, Holland, Michigan; Kalamazoo College, Kalamazoo, Michigan; Oberlin College, Oberlin, Ohio; Ohio Wesleyan University, Delaware, Ohio; Wabash College, Crawfordsville, Indiana; and College of Wooster, Wooster, Ohio. (\$5,550)

Education Programs, Cont'd.

Harlem School of the Arts: A Fiscal 1967 \$24,500 matching grant supported dance, art, music, and theatre training programs for ghetto youth in New York City under the supervision of Dorothy Maynor; a second matching grant of \$32,700 in Fiscal 1969 continued the Endowment's support of this School, formerly known as the St. James Community House School of the Arts. (Total: \$57,200)

Elma Lewis School of Fine Arts (Boston): An emergency grant in Fiscal 1967 permitted this outstanding school to continue operation in a period of financial crisis. Now firmly established in the Boston community, this school developed into the National Center of Afro-American Artists. (\$3,500)

National Art Education Association: Continuing the Council's policy of enabling international arts conferences to be held in the United States, a Fiscal 1969 matching grant was made for the 1969 World Assembly of the International Society for Education Through Art (INSEA), held in New York City during August 1969. (\$35,000)

New Thing Art and Architecture Center: A Fiscal 1969 matching grant assisted this workshop school of the arts to continue and expand its activities for inner city residents, particularly the young, in the Nation's Capital. (\$25,000)

North Carolina School of the Arts: A Fiscal 1967 matching grant for scholarships enabled ten college music majors to attend the School's 1967 summer session at the Accademia Musicale Chigiana in Siena, Italy. (\$4,500)

Pilot Films in Visual Arts: A Fiscal 1968 grant enabled Ralph Steiner to make four short films in color for a series entitled "The Joy of Seeing." This series is available for use by art educators to stimulate heightened perception and appreciation of works of art and to bring art to small communities without direct access to such works. (\$15,000)

Sabbatical Grants for Teaching Artists: Grants-in-aid of up to \$7,500 each enabled 50 novelists, poets, painters, sculptors, and composers teaching in institutions of higher learning to take one-year leaves, during 1966 and 1967, to pursue creative work in the arts. (\$372,500)

Student Arts Festivals: Christopher Murphy, a senior year student at Notre Dame University in South Bend, Indiana, received a Fiscal 1968 grant to survey the origin, establishment, and administration of student arts festivals at representative colleges and universities throughout the country. (\$1,500)



WASHINGTON, D.C. 20506

LITERATURE PROGRAMS

Fiscal 1966 through Fiscal 1970

THE AMERICAN LITERARY ANTHOLOGY: The Endowment for three years provided funds to authors and editors for works included in Volume 1 (Farrar, Straus & Giroux, 1968), Volume 2 (Random House, 1969), and Volume 3 (Viking Press, 1970) of The American Literary Anthology, an annual anthology of the best writing appearing in American literary magazines of limited circulation. The major publishing houses bore all publication costs; Endowment funds provided compensation to writers whose works were selected by independent juries for inclusion, and to the editors of the small literary magazines in which the selected works originally appeared. A portion of the funds assisted with administration of the project, including fees and mailings to judges and panels of preliminary readers. Fiction and non-fiction writers received \$1,000 and their editors \$500; poets received \$500 and their editors \$250. (Total: \$179,950)

Association of American University Presses: A Fiscal 1968 matching grant supported a program assisting university presses to publish projects supplementing existing publication schedules. Ten books of poetry (particularly first books) and three of short fiction or the novella were selected by three poetry and three fiction jurors; each author whose work was selected received \$500 in addition to the standard royalties. (\$28,500)

Authors League Fund (New York City): A Fiscal 1967 matching grant enabled the Authors League Committee to make emergency grants to authors in need. (\$30,000)

City College of New York: A Fiscal 1969 matching grant supported a pilot program ("Operation SEEK") during the summer of 1968. The prebaccalaureate cultural enrichment program, with particular emphasis on literary materials, was intended to prepare gifted young people from the ghetto for college. (\$11,865)

Literature Programs, Cont'd.

College Literary Festivals and Conferences: Fiscal 1968 matching grants ranging from \$250 to \$3,900 supported literary conferences or festivals in nine colleges and universities: University of Arkansas, Fayetteville; State University of New York at Stony Brook; University of California at Irvine; Sauk Valley College, Dixon, Illinois; University of Maryland, College Park; Pitzer College, Claremont, California; Eastern Oregon College, La Grande; Providence College/Rhode Island School of Design, Providence; and Beloit College, Beloit, Wisconsin. (Total: \$15,386)

Coordinating Council of Literary Magazines (New York City): A Fiscal 1967 \$50,000 matching grant helped the National Institute of Public Affairs to establish the Coordinating Council of Literary Magazines, representing all of the major and many of the smaller literary magazines in the country. The Council was created to make selective grants to these publications to match private support, assist special projects, or provide direct assistance. CCLM, now an independent organization headquartered in New York City, subsequently received \$50,000 in Fiscal 1968; \$100,000 in Fiscal 1969; and \$150,000 in Fiscal 1970. (Total: \$350,000)

Coordinating Council of Literary Magazines: In Fiscal 1969 three matching grants of \$1,000 each were made: 1) for support of its annual college literary magazine contest; 2) to enable the Committee of Small Magazine Editors and Publishers (COSMEP) to print and distribute a catalogue of small magazines and small press publications; and 3) for support of a national magazine conference held at Michigan State University in June 1969. (Total: \$3,000)

Corcoran Gallery of Art (Washington, D.C.): A Fiscal 1969 matching grant supported an exhibit and reading of the works of distinguished American poet Kenneth Patchen in December 1969. (\$4,185)

Discovery Awards: In Fiscal 1968, Endowment grants totalling \$18,000 enabled six prominent writer-teachers to form a Literary Study Group which investigated ways of discovering and assisting young and unknown writing talents. The group included Max Steele of Chapel Hill, North Carolina; William Hairston of Washington, D.C.; Ann Stanford of San Fernando, California; Robert Hayden of Nashville, Tennessee and Terre Haute, Indiana; Thomas Fitzsimmons of Rochester, Michigan; and John Hawkes of Providence, Rhode Island and Stanford University, California. As a result of their "talent-scouting" throughout the United States, individual grants of up to \$2,000 each assisted 29 exceptionally gifted but unrecognized writers (\$37,500).

Literature Programs, Cont'd.

In Fiscal 1970, a new Literary Study Group included Ronald Bayes of Laurinburg, North Carolina; Gus Blaisdell of Albuquerque, New Mexico; Mari Evans of Indianapolis, Indiana; Roderick H. Jellema of College Park, Maryland; Frank MacShane of New York, New York; Frederick Manfred of Luverne, Minnesota; Howard McCord of Pullman, Washington; and Jarvis Thurston of St. Louis, Missouri. As the result of their recommendations, grants of up to \$3,000 each were made to 41 emerging writers to encourage future development (\$82,000). (Total: \$137,500)

Distinguished Service Awards: Between Fiscal 1967 and 1969, awards were made to eight senior American writers for life-long contributions to American letters: John Berryman, Louise Bogan, Kenneth Burke, Malcolm Cowley, Kenneth Patchen, John Crowe Ransom, Reed Whittemore, and Yvor Winters. (Total: \$74,000)

Douglass House Foundation, Inc./Westminster Neighborhood Association, Inc.: An initial matching grant (\$25,000 in Fiscal 1967) helped strengthen Budd Schulberg's Writers' Workshop, later the independent, all-black "Watts Writers House of Respect," in the Watts area of Los Angeles. An additional matching grant (\$25,000 in Fiscal 1968) maintained and expanded the Workshop into different regions of the country. (Total: \$50,000)

Hollins College (Hollins College, Virginia): A Fiscal 1970 matching grant provided scholarships enabling needy, gifted young writers to attend the College's 1970 Conference on Creative Writing and Cinema. (\$1,000)

THE HUDSON REVIEW (New York City): A Fiscal 1969 matching grant supported the November 1968 joint anniversary Symposium of the Review and The Poetry Center of the 92nd Street YM-YWHA. (\$1,750)

Independent Presses: Over a three-year period, a series of grants totalling \$215,000 was made to the following 12 distinguished noncommercial publishers and printers of fine books:

The Auerhahn Society (California), Dave Haselwood	\$10,000
Cumington Press (Iowa), Harry Duncan (3 grants)	30,000
Elizabeth Press (New York), James Weil (3 grants)	15,000

Literature Programs, Cont'd.

Four Seasons Foundation (California), Donald Allen (2 grants)	\$10,000
The Jargon Society (North Carolina), Jonathan Williams (3 grants)	35,000
Journeyman Press (New York), Emil Antonucci	5,000
Kayak Books (California), George Hitchcock (3 grants)	30,000
Poets Press (California), Diane di Prima and Alan Marlowe (3 grants)	20,000
Prairie Press (Iowa), Carroll Coleman (2 grants)	20,000
Pym-Randall Poetry and Arts Foundation (Mass.), James Randall	5,000
Stone Wall Press (Iowa), Kimber K. Merker (3 grants)	30,000
Talisman Press (California), Robert Greenwood	5,000

Individual Grants to Creative Writers: Between Fiscal 1967 and 1969, grants-in-aid totalling \$362,500 enabled the following 45 writers to complete works-in-progress or to conduct special research essential to their continuing work:

Jonathan Baumbach	Jeremy Lerner	Ettore Rella
Isabel Bolton	Lewis Lipsitz	I. L. Salomon
Faubion Bowers	Adrienne Marcus	May Sarton
Barry Boys	Wallace Markfield	Allan Seager
Hortense Calisher	Paule B. Marshall	Lore Segal
Hayden Carruth	Bertram Meyers	Michael Seide
Frank Conroy	Barton Midwood	Mina Lewiton Simon
Robert Duncan	Heather Ross Miller	Isaac Singer
William Gaddis	Tillie L. Olsen	David Stacton
Ivan Gold	Cynthia Ozick	Carolyn Stoloff
Caroline Gordon	Grace Paley	Robert A. Stone
John M. Haines, Jr.	Harry H. Pearson, Jr.	Mark Strand
James T. Harrison	Robert Peterson	Eve Triem
William Hunt	Carlene Hatcher Polite	Mona Van Duyn
Maxine Kumin	Sister M. Bernetta Quinn	Richard Yates

International P.E.N. (Poets, Playwrights, Essayists, Editors, and Novelists) Congress: A Fiscal 1966 matching grant assisted in meeting the administrative costs of the first International P.E.N. Congress to meet on American soil in its 42-year history, in June 1966. (\$40,000)

M. L. A. /P. E. N. Conference on Writers in the Universities: A Fiscal 1968 matching grant supported a Modern Language Association/American P. E. N. conference which explored means by which successful writers lacking academic degrees might be successfully integrated into college teaching. (\$4,222)

Literature Programs, Cont'd.

National Book Committee, Inc.: A Fiscal 1968 matching grant supported an experimental program to extend and expand "Book and Author" community-wide events, to broaden public appreciation of the literary arts and to stimulate readership and the wider and wiser use of books. Held in a number of cities, such as Wichita, Grand Rapids, and Binghamton, these events included participation by high school and college students and municipal and educational officials as well. (\$18,058)

P. E. N. American Center (New York City): Grants were made to establish a permanent headquarters, develop professional staff, strengthen regional chapters, and publish a newsletter (\$20,000 in Fiscal 1968); to publish "List of Grants and Awards Available to American Writers" and to establish its archives by assembling and classifying historical materials (\$5,100 in Fiscal 1969); and to conduct a translation conference in New York in May 1970, as well as to expand its services to writers throughout the country and abroad (\$27,142 in Fiscal 1970). (Total: \$52,242)

Poetry in the Schools: Fiscal 1966 and 1967 matching grants totalling \$79,750 assisted The Academy of American Poets to launch a pilot program, "Dialogues on the Art of Poetry," in school systems in New York City, Long Island, Detroit, San Francisco, and Pittsburgh. The two-part format involves well-known senior poets discussing how to transmit the vitality of language with elementary and secondary school English teachers, and younger poets reading and discussing poetry directly with students in their classrooms; the content is changed for the audience. This continuing program had reached 24 States by Fiscal 1970. Following the FY 1966-67 pilot programs, additional grants totalling \$132,815 were made:

1968: The Academy of American Poets to provide consultant services for expansion of the pilot program. (\$4,600)

University of Arizona for Spanish-American and Indian students in Arizona, New Mexico, and Texas. (\$15,000)

University of Minnesota for Minneapolis and surrounding areas. (\$12,000)

1969: California State College at Los Angeles for the Los Angeles area. (\$15,500)

Literature Programs, Cont'd.

Illinois Arts Council for the Chicago area. (\$15,500)

University of Minnesota for Minneapolis and surrounding areas. (\$5,400)

1970: The Academy of American Poets for a special pilot project in two New York City junior high schools. (\$4,815)

Illinois Arts Council to administer this program in the States of Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, and Ohio. (\$50,000)

New Jersey State Council on the Arts for the State of New Jersey. (\$2,500)

Rhode Island State Council on the Arts for the State of Rhode Island. (\$2,500)

St. Paul Council of Arts and Sciences for the St. Paul and Minneapolis area. (\$5,000)

(A portion of the Fiscal 1970 funds transferred by the Office of Education for artists-in-the-schools programs provided poetry in the schools projects in nine additional States: California, Colorado, Idaho, Montana, Nevada, Oregon, Utah, Washington, and Wyoming.)

Poets in Developing Colleges: In Fiscal 1968 a program administered by the Woodrow Wilson Fellowship Foundation in cooperation with the Poetry Center of the 92nd Street YM-YWHA, during the fall 1967 semester enabled seven poets, both black and white, to tour a circuit of five developing Southern colleges, primarily black in enrollment. For the spring 1968 semester, five poets spent five-week terms as Writers-in-Residence at five colleges. In mid-May, a Festival at Morehouse College in Atlanta brought together the poets and students involved in the program to read and discuss their work. A grant enabled Dr. Stephen Henderson, chairman of the English Department at Morehouse and coordinator of the Festival, to compile an anthology of the work written in the first year of the program. (Total: \$29,518)

Literature Programs, Cont'd.

As a result of the initial success of the program, and to make more permanent its impact, matching grants in Fiscal Years 1968, 1969, and 1970 totalling \$45,184 for support of Writers-in-Residence were made to the following 10 colleges:

Bishop College (Dallas) for 1970-71	\$4,000
Hampton Institute (Hampton, Virginia) for 1969-70	4,000
Johnson C. Smith Univ. (Charlotte) for 1970-71	3,000
LeMoyne-Owen College (Memphis) for 1970-71	3,000
Lincoln University (Lincoln Univ., Pa.) for 1970-71	4,000
Miles College (Birmingham) for 1968-69	3,700
for 1969-70	3,000
Talladega College (Talladega, Alabama) for 1969-70	3,184
Texas Southern University (Houston) for 1970-71	4,000
Tougaloo College (Tougaloo, Mississippi) for 1968-69	3,800
Virginia Union University (Richmond) for 1968-69	4,500
for 1969-70	5,000

Radcliffe Institute for Independent Study (Cambridge, Massachusetts):
A Fiscal 1967 matching grant enabled the Institute to expand its program of fellowships for women writers. Partly as a result of this grant, the Institute was given more than \$300,000 by a private foundation. (\$25,000)

YMHA Poetry Center/Festival of Foreign Poets: A Fiscal 1968 matching grant assisted The Poetry Center of the 92nd Street YM-YWHA to sponsor a program in cooperation with Lincoln Center, of readings by six illustrious foreign poets, and translations of their work, in June 1968. This was an extraordinarily successful festival with some of the world's leading poets in attendance, many of whom had never before visited or read in America. (\$3,500)



WASHINGTON, D.C. 20506

MUSIC PROGRAMS

Fiscal 1966 through Fiscal 1970

Affiliate Artists, Inc. (New York City): Matching grants in Fiscal 1969 (\$50,000) and 1970 (\$160,000) were made for the development and administration of a program which establishes a partnership between colleges or community organizations and performing artists; the institution engages the services of the artist as an "affiliate" rather than an artist-in-residence, thus giving the artist the freedom to pursue his professional career, and at the same time assisting the community to obtain the artist's direct services for a maximum of eight weeks a year, for a three-year period. The 1970 grant was made possible by an \$80,000 donation to the Endowment from the Sears-Roebuck Foundation, Inc., matched by \$80,000 from Endowment funds. (Endowment funds: \$130,000; private funds: \$80,000)

American Choral Foundation: A matching grant (\$50,000 in Fiscal 1967) supported a summer 1968 institute to provide choral conductors with the practical experience of working with professional choruses and orchestras through workshops held at the State University of New York in Binghamton and the University of Wisconsin in Madison. The Endowment assisted the summer 1969 institute at the University of Oklahoma in Norman (\$25,000 in Fiscal 1969) and the summer 1970 institute at Temple University in Philadelphia (\$25,000 in Fiscal 1970). Margaret Hillis, Director of the Chicago Symphony Orchestra Chorus, was musical director of these institutes. (Total: \$100,000)

American International Music Fund, Inc. (New York City): A Fiscal 1969 non-matching grant supported the Fund's "Recording Guarantee Project," involving the collection and national distribution, through libraries and non-commercial radio stations, of tapes of contemporary music performances. (\$25,000)

Music Programs, Cont'd.

AMERICAN MUSICAL DIGEST (New York City): Fiscal 1969 and 1970 grants aided publication and distribution of the non-commercial American Musical Digest magazine. The Endowment launched this project in Fiscal 1968 through a contract with the Music Critics Association. The monthly journal was created to digest, excerpt, translate, and reprint articles and reviews on American music and artists from publications the world over, to enhance the scope and quality of music criticism throughout the country, and to serve as a model for criticism in other fields of the arts. (Total: \$165,000)

American National Opera Company: In an effort to replace the Metropolitan Opera National Company after it was forced to cease operation, a matching grant (\$350,000 in Fiscal 1968) assisted the creation and national tour of the American National Opera Company under the artistic direction of Sarah Caldwell. An additional \$100,000 grant in Fiscal 1968 was made possible by donations to the Endowment from private sources amounting to \$50,000, matched by \$50,000 from Endowment funds. (Endowment funds: \$400,000; private funds: \$50,000)

American Symphony Orchestra League (Vienna, Virginia): A Fiscal 1966 matching grant assisted this national service organization to establish workshops on orchestra management and related problems, and to render technical assistance to orchestras. (\$33,531)

American Symphony Orchestra League: A Fiscal 1970 matching grant assisted ASOL to administer a pilot project, in conjunction with the Missouri State Council on the Arts, enabling communities and orchestras to work together in providing additional performance opportunities and new sources for recruiting experienced personnel. (\$40,000)

American Symphony Orchestra League: A Fiscal 1970 matching grant enabled ASOL to conduct its 1970 Summer Institute for Conductors and Orchestras in Orkney Springs, Virginia. (\$8,000)

Audience Development Project - Chamber Music Societies: Fiscal 1969 matching grants totalling \$9,325 enabled the following 12 chamber music societies to enlarge their schedules:

Auburn Chamber Music Society (Alabama)	\$ 875
Birmingham Chamber Music Society	625
Chamber Music Society of Baltimore	1,000
Chamber Music Society of Kalamazoo	850
Ensemble Music Society of Indianapolis	675
Free Library of Philadelphia	650
Friends of Chamber Music (Nashville)	625

Music Programs, Cont'd.

Houston Friends of Music	\$875
New Orleans Friends of Music	800
Phoenix Chamber Music Society	875
Pittsburgh Chamber Music Society	675
Raleigh Chamber Music Guild	800

Audience Development Project - College and University Concert Series:
A program during Fiscal 1968 and 1969 provided 145 matching grants of up to \$1,000 each to college and university concert series for fees for additional programs by American artists. (Total: \$129,803)

Audience Development Project - Contemporary Music Societies: Fiscal 1969 matching grants assisted groups concerned with the performance of contemporary music: Composers' Showcase, Inc./Contrasts in Contemporary Music, Inc., New York City (\$5,000); and Contemporary Concerts, Inc., Barrington, Illinois (\$3,200). (Total: \$8,200)

Audience Development Project - Museum Concert Series: Fiscal 1969 matching grants totalling \$10,370 enabled the following 12 museum concert series to enlarge their schedules with additional programs by American artists:

Carroll Reece Museum (Johnson City, Tennessee)	\$1,000
Columbia Museum of Art (South Carolina)	900
M.H. de Young Memorial Museum (San Francisco)	1,000
Hudson River Museum (Yonkers, New York)	1,000
Los Angeles County Museum of Art	875
Minneapolis Society of Fine Arts	1,000
New Jersey State Museum (Trenton)	1,000
Norfolk Museum of Arts and Sciences (Virginia)	920
Old Economy/Pennsylvania Historical Society (Ambridge)	1,000
State Capitol Museum (Olympia, Washington)	400
Tampa Bay Art Center (Florida)	875
Wichita Art Museum (Kansas)	400

Johann Sebastian Bach International Competitions: A Fiscal 1969 matching grant helped support the 1969 Competitions, sponsored by George Washington University in Washington, D.C. and open to piano students of all countries between 17 and 32 years of age. (\$1,500)

Bennington (Vermont) Composers' Conference and Chamber Music Center: Matching grants in Fiscal 1967 and 1969 expanded fellowship opportunities for young composers to attend the 1967, 1968, and 1969 summer conferences, at which their works were rehearsed, performed, taped and discussed. Works of particular merit received New York performances, and tapes were distributed to national educational radio stations. (Total: \$27,100)

Music Programs, Cont'd.

Boston Opera Company: An emergency matching grant in Fiscal 1966 enabled the Company to meet commitments for the 1966 season, including a major production of Arnold Schoenberg's "Moses and Aaron." (\$50,000)

Boston Symphony Orchestra: A Fiscal 1967 matching grant was made to record the Elliott Carter Piano Concerto, for distribution to music schools in the United States and abroad and to U.S.I.S. centers. (\$7,500)

California Youth Symphony Association (Palo Alto): A Fiscal 1969 matching grant provided partial support for traveling expenses in connection with the Symphony's Australian tour during the summer of 1969. (\$10,000)

Center Opera Company (Minneapolis): A Fiscal 1968 matching grant (\$20,000) was made to aid artistic development of the Center Opera Company of the Walker Art Center during the 1967-68 season. In Fiscal 1969, \$15,000 assisted a new production, Eric Stokes' "Horspfa." The Center Opera Company, a professional regional company, avoids standard repertoire and presents contemporary and seldom-done older works of moderate size. (Total: \$35,000)

Composer Assistance: Sixty-seven individual grants of up to \$2,000 each enabled composers to defray costs of copying scores and parts for orchestral presentation of their work, and 43 matching grants of up to \$2,000 each enabled orchestras to commission new works and prepare them for performance. The American Symphony Orchestra League and the American Music Center assisted in administering this program. (\$101,467)

Contemporary Music Programs: Fiscal 1970 matching grants totalling \$37,300 were made to the following six groups engaged in significant contemporary music programming:

Carnegie Hall Corporation (New York City)	\$15,000
Contrasts in Contemporary Music/Composers' Showcase (New York City)	6,000
Music In Our Time (New York City)	5,000
Philadelphia Composers' Forum	5,000
Theater Chamber Players (Washington, D.C.)	3,300
University of Alabama Regional Composers' Forum	3,000

Denver Symphony Orchestra: A Fiscal 1967 matching grant supported a study of the feasibility of converting from a local to a regional performing group. (\$828)

Music Programs, Cont'd.

Eastern Connecticut Symphony Orchestra (New London): A Fiscal 1970 matching grant assisted the orchestra to perform at the MacDowell Festival of American Music held in New London in October 1969. (\$6,700)

The Festival Orchestra Society, Inc.: A Fiscal 1970 matching grant enabled the New York Chamber Soloists, which tours colleges and universities around the country, to extend its stay on each campus and include seminars, master classes, lectures, open rehearsals and additional concerts. (\$20,000)

Goldovsky Opera Institute (Brookline, Massachusetts): Matching grants (\$30,000 in Fiscal 1968; \$85,000 in Fiscal 1969) assisted in improving the quality of touring productions during the 1967-68 and 1968-69 seasons, while holding fees to sums which local sponsors could afford and keeping ticket prices moderate. With Endowment assistance, the Company's productions reached 29 States throughout the country. (Total: \$115,000)

Group for Contemporary Music/Columbia University (New York City): A Fiscal 1969 matching grant supported this Columbia University-based group's 1968-1969 season of concerts of significant 20th Century compositions. (\$10,000)

Hofstra University (New York): A Fiscal 1967 matching grant sponsored the first laboratory workshop on the technique of repairing stringed instruments, during the summer of 1967. (\$4,650)

Hunter College (New York City): Matching grants in Fiscal 1968 and 1969 supported a pilot series of public concerts, "The New Image of Sound," held during the 1967-68 season (\$5,780) and the 1968-69 season (\$10,000). This series was designed to encourage intermedia cooperation and to expand the audience for contemporary music. (Total: \$15,780)

International Folk Music Council (New York City): A Fiscal 1969 matching grant was made to assist the U.S. National Committee of the Council with the publication of its Yearbook. (\$5,700)

Jazz Program: Under a pilot jazz program in Fiscal 1970, 16 non-matching grant to individuals and 14 matching grants to organizations were made for a variety of projects including in-school concerts, workshops and clinics, travel/study expenses for musicians and students, commissioning of new works, and completion of works in progress. (\$20,050)

Music Programs, Cont'd.

Kodaly Fellowship Program: Fiscal 1967 and 1968 individual grants enabled Alexander Ringer, Professor of Musicology at the University of Illinois, to initiate and direct a limited fellowship program, implemented by Fiscal 1968 grants enabling ten qualified young musicians to study the Kodaly concept of music education in Hungary during the 1968-69 school year. The young musicians are now teaching in various school systems in the United States. (Total: \$91,291)

Lake George Opera Festival (Glens Falls, New York): A Fiscal 1970 matching grant supported an apprentice program for young singers and enabled the Company to expand its summer 1970 season. (\$10,000)

Irving Lowens: A Fiscal 1969 grant enabled Mr. Lowens, Music Critic for Washington, D.C.'s The Evening Star to take a leave of absence from his regular critic's duties to devote full time to the final preparation and publication of the American Musical Digest. (\$10,000)

Metropolitan Opera National Company: A Fiscal 1967 matching grant assisted a pilot program to develop new audiences for opera by enabling the Company to give additional performances for labor groups and students in many States. (\$150,000)

Montgomery County Youth Orchestra Association (Maryland): A Fiscal 1969 matching grant helped the orchestra to participate in the First International Festival of Youth Orchestras in Switzerland during the summer of 1969. (\$10,000)

Music Critics Association, Inc. (Vienna, Virginia): A Fiscal 1969 matching grant was made for a pilot project involving an exchange of music critics between newspapers around the country. (\$6,910)

Music Critics Association, Inc. (Vienna, Virginia): In Fiscal 1968, the Endowment contracted (\$64,000) with the Music Critics Association to develop the American Musical Digest; additional funds (\$38,000) were committed in Fiscal 1969 to assist the Association to complete work on the prototype. (Total: \$102,000)

National Guild of Community Music Schools (Urbana, Illinois): A \$24,700 individual grant and a \$7,500 matching grant in Fiscal 1968 enabled the Guild to establish a permanent national office, whose purpose is to stimulate the creation of new community music schools throughout the country and to provide counseling services to established schools. Matching grants in Fiscal 1969 (\$15,000) and 1970 (\$17,500) continued support of this organization, under the direction of Dr. Herbert Zipper. (Total: \$64,700)

Music Programs, Cont'd.

National Music Camp at Interlochen: A Fiscal 1967 matching grant permitted the United States to host, for the first time, the International Society for Music Education Conference, held at Interlochen, Michigan, in 1966. (\$25,000)

National Music Council: A Fiscal 1968 matching grant assisted the Music Council to host the Sixth International Music Council Congress during the fall of 1968 in New York City and Washington, D.C. This marked the first time that the Congress, attended by 600 delegates from 50 countries, was held in the United States. (\$32,000)

The National Opera Institute (Washington, D.C.): Through private donations from the L.A.W. Fund, Inc., matched by Endowment funds, The National Opera Institute was created in 1970 to encourage the growth and development of opera in the United States. Five areas of Institute activity are: 1) to supplement production costs of new or unproduced works; 2) to commission new operas; 3) to make possible a study of the best methods of developing opera for television, aimed at broadening the audience for opera; 4) to bring professional opera to sections of the country that would not ordinarily have this exposure; and 5) to provide a limited number of individual grants to outstanding young singers. The projected budget for the first two years is \$950,000.

New York City Opera (City Center of Music and Drama): Matching grants in Fiscal 1967 and 1969 enabled director Julius Rudel to expand a training program for assistant conductors and young singers. (Total: \$80,000)

Opera Society of Washington, Inc. (D.C.): A Fiscal 1968 \$100,000 matching grant which assisted the Society's 1968-69 season was made possible by donations to the Endowment from private sources amounting to \$50,000, matched by \$50,000 from Endowment funds. (Endowment funds: \$50,000; private funds: \$50,000)

Orchestras and Opera Treasury Fund Pilot Program: A series of 14 Fiscal 1970 grants totalling \$820,800 was made for projects to develop and serve broader audiences and to upgrade artistic quality. All of the grants were made possible by private donations to the Endowment; thus, all grant amounts represent one-half private and one-half Federal funds. Grantees were:

Opera Companies

The Center Opera Company (Minneapolis)	\$40,000
--	----------

Music Programs, Cont'd.

Goldovsky Opera Institute (Brookline, Mass.)	\$30,000
Philadelphia Grand Opera Company	20,000
St. Paul Opera Association	50,000
Seattle Opera Association	36,000

Orchestras

Buffalo Philharmonic Orchestra	\$ 50,000
Chamber Symphony Society of California	40,000
Cincinnati Symphony Orchestra	100,000
Cleveland Orchestra	64,400
Denver Symphony Society	60,000
National Symphony Orchestra Association of Washington, D.C.	100,000
St. Louis Symphony Society	100,000
San Francisco Symphony Association	100,000
Utah Symphony	30,400

Orchestra Program: Two initial grants in Fiscal 1970 totalling \$120,000 launched a major program, to be implemented in Fiscal 1971, to assist artistic and administrative development and to support efforts toward greater service to broadened audiences, including public service and educational projects. Both grants were made possible by private donations to the Endowment; thus, grant amounts represent one-half private and one-half Federal funds. Grantees were the D.C. Youth Symphony (\$20,000) and the Pittsburgh Symphony (\$100,000).

Philadelphia Composers' Forum: A Fiscal 1970 matching grant for support of a College Concert Project during the 1970-71 season to present performances of new music on the highest artistic level was made possible by donations to the Endowment from private sources amounting to \$10,000, matched by \$10,000 from Endowment funds. (Endowment funds: \$10,000; private funds: \$10,000)

Professional Symphony Orchestras Special Program: The following major symphony orchestras received Fiscal 1970 grants totalling \$142,800 under a program of support enabling major orchestras to develop auxiliary services or special programming:

Atlanta Symphony Orchestra*	\$15,300
Boston Symphony Orchestra	50,000
Detroit Symphony Orchestra	50,000
Minnesota Orchestra*	27,500

*Future funding will raise these amounts to \$50,000 each; and the New York Philharmonic will also receive \$50,000 under this program.

Music Programs, Cont'd.

Project for Young Musicians: A Fiscal 1967 grant assisted Carnegie Hall-Jeunesses Musicales, Inc. to develop a program which might enable promising young musical artists to participate in national tours. (\$17,315)

Project to Develop String Musicians: A Fiscal 1967 grant was made to Alexander Schneider, violinist, chamber musician, and conductor, to develop a project to meet the acute shortage of string musicians in the United States and thus assist both music training and orchestral development. (\$19,185)

Regional Opera Project: A Fiscal 1967 program explored and assisted regional opera activity in the southeastern United States through grants for research and demonstration projects. (\$94,116)

George Russell: A Fiscal 1969 individual award was made to jazz composer and instrumentalist Russell of New York City in recognition of his outstanding contributions to 20th Century American music. (\$5,500)

San Francisco Opera/Western Opera Theater: A Fiscal 1967 matching grant (\$115,000) assisted the creation of the Western Opera Theater, a small, flexible, professional opera ensemble which performs condensed and full-length opera for audiences in areas in several western States where opera on a large scale is not feasible. Continued and expanded activities were assisted in Fiscal 1968 (\$100,000) and 1969 (\$100,000). (Total: \$315,000)

Santa Fe Opera (Opera Association of New Mexico): A Fiscal 1969 \$160,000 matching grant to assist with the design and construction of newly built opera productions, replacing those destroyed by fire in 1967, was made possible by donations to the Endowment from private sources amounting to \$80,000, matched by \$80,000 from Endowment funds. (Endowment funds: \$80,000; private funds: \$80,000)

Santa Fe Opera (Opera Association of New Mexico): A Fiscal 1970 \$50,000 matching grant which supported an apprentice program for singers and helped defray production expenses for "The Marriage of Figaro" during the summer 1970 season was made possible by donations to the Endowment from private sources amounting to \$25,000, matched by \$25,000 from Endowment funds. (Endowment funds: \$25,000; private funds: \$25,000)

Seattle Opera Association: A Fiscal 1969 matching grant supported this regional opera company's 1968-69 Singer-in-Residence Program, as part of a long-range plan of regional development. One part of the program was a tour of 20 communities in the Northwest. (\$10,000)

Music Programs, Cont'd.

Seattle Opera Association: A Fiscal 1970 grant supported the Opera Directors' Conference in Washington, D.C. on April 24-25, 1970. This conference resulted in formation of O.P.E.R.A. AMERICA, Inc., a national service organization for regional opera companies. (\$5,000)

Symphony of the New World (New York City): A Fiscal 1968 matching grant permitted the country's first fully integrated orchestra to expand its touring activities during the 1967-68 season. (\$25,000)

Syracuse Friends of Chamber Music: A Fiscal 1968 matching grant on a pilot project basis assisted in enhancing the 1967-68 season of the Syracuse Friends of Chamber Music. (\$1,000)

Thorne Music Fund (New York City): A Fiscal 1967 matching grant expanded the Fund's program of fellowships to deserving composers. (\$50,000)

University of Alabama Regional Composers' Forum: In Fiscal 1968 and 1969 the Endowment supported this annual three- to four-day session devoted exclusively to the reading and performance of new music by composers living in the southeastern United States. (Total: \$5,666)

Violin Finishes: A Fiscal 1967 grant (matched by the A.W. Mellon Educational and Charitable Trust) was made for experimental analysis of violin varnish believed to have enriched violin quality and resonance more than 200 years ago. (\$3,500)

Young Audiences, Inc. (New York City): A Fiscal 1969 \$59,993 matching grant assisted this national audience development organization, with 40 chapters in 24 States, to acquire full-time music consultants and develop future programs, including special techniques for pre-school/ third grade audiences. A Fiscal 1970 \$150,000 general support grant was made possible by donations to the Endowment from private sources amounting to \$75,000, matched by \$75,000 from Endowment funds.

An additional Fiscal 1970 \$126,050* matching grant was made to support a series of educational concerts for children and adults in rural and inner city areas, and for general support of the national office. This grant was also made possible by donations to the Endowment amounting to \$63,025, matched by \$63,025 from Endowment funds. (Endowment funds: \$198,018; private funds: \$138,025)

*Future funding, including additional private money, will raise this amount to \$322,000.



WASHINGTON, D.C. 20506

PUBLIC MEDIA PROGRAMS

October 1965 through June 1970

The American Film Institute: The American Film Institute was created in June 1967 as a non-government, nonprofit organization aimed at preserving and developing the nation's artistic and cultural resources in film. An initial study was undertaken in 1966 by Stanford Research Institute (\$91,019) to determine the needs in this area. The Endowment's share in establishing the Institute was \$1.3 million; The Ford Foundation contributed an equal amount, as did the member companies of the Motion Picture Association of America. The Institute, with offices in Washington, Los Angeles, and New York, is concentrating essentially in the following areas of endeavor: archives, education, advanced film studies, film production, and research and publication.

Bay Area Educational Television Association/KQED (San Francisco): A Fiscal 1969 matching grant enabled KQED to produce a color film, for distribution through the Public Broadcasting Service, about Ghirardelli Square in San Francisco. Entitled "Assemblage," this work explored the potentialities of urban living and combined the talents of dancer-choreographer Merce Cunningham, composer John Cage, and filmmaker Richard Moore. (\$50,000)

Bay Area Educational Television Association/KQED (San Francisco): A Fiscal 1968 \$70,000 matching grant supported a one-year experimental project enabling creative artists and television production experts to develop new programming concepts and techniques for television. This pilot project resulted in establishment of the National Center for Experiments in Television, which the Endowment supported with a Fiscal 1970 \$60,000 matching grant providing year-long fellowships for individuals who are not necessarily associated with television production but who have demonstrated special talents which may be applied to television as a distinct medium of expression. (Total: \$130,000)

Public Media Programs, Cont'd.

Chicago Educational Television Association: A Fiscal 1967 matching grant permitted the distribution of 20 programs of WTTW's "Chicago Festival" arts series to all noncommercial educational television stations in the country. (\$20,000)

Costume Design Program: A Fiscal 1967 matching grant to National Educational Television resulted in two color films, "The Creative Person: Pauline Trigere" and "In Fashion," which explored the world of fashion design. The films received national distribution via the NET Network and were made available to costume-design-teaching schools and cultural groups in an attempt to improve instruction and to create a permanent record of American costume design. (\$12,500)

Educational Broadcasting Corporation: A Fiscal 1967 \$625,000 matching grant supported the production and national distribution to all educational television stations of 19 arts programs in the SUNDAY SHOWCASE series. This grant was made possible by donations to the Endowment from the Bristol-Myers Company amounting to \$300,000, supplemented by \$325,000 from Endowment funds. (Endowment funds: \$325,000; private funds: \$300,000)

Educational Television Stations/Indiana University Foundation (Bloomington): A matching grant of \$64,991 to ETS Program Service, a division of the National Association of Educational Broadcasters, launched an incentive grants program in Fiscal 1967 which enabled educational television stations to begin production of arts programs. This grant, made possible by donations to the Endowment from private sources amounting to \$17,150, supplemented by \$47,841 from Endowment funds, resulted in the selection of 20 original programs for production by local educational television stations. An \$87,368 matching grant was made in Fiscal 1968 for production of an additional 41 half-hour arts programs developed during the initial phase of the project by local educational television stations for national distribution by ETS.

As a follow-up to the initial program, a Fiscal 1970 \$110,000 matching grant was made for a project entitled "Artist in America Public Television Awards," leading to the production of 20 half-hour television programs, produced locally for distribution nationally in the fall of 1971, which feature the work of local artists and their effects on their communities. (Endowment funds: \$245,209; private funds: \$17,150)

Film Culture Non-Profit Corporation - Film Makers' Cinematheque (New York City): A Fiscal 1969 matching grant supported this organization's program of services to the growing community of independent and largely noncommercial filmmakers. (\$30,000)

Public Media Programs, Cont'd.

National Educational Television: A Fiscal 1967 \$75,000 matching grant for partial support of two major dramatic productions for NET PLAYHOUSE, and their national distribution, free of cost, to all educational television stations throughout the country, was made possible by donations to the Endowment from private sources amounting to \$37,500, matched by \$37,500 from Endowment funds. (Endowment funds: \$37,500; private funds: \$37,500)

National Educational Television/American Regional Theatre Project: Two matching grants (\$75,000 in Fiscal 1968 and \$85,000 in Fiscal 1969) supported the filming of four plays for inclusion in NET PLAYHOUSE, and national distribution, during the 1968-69 season. The plays selected were A Celebration for William Jennings Bryan (Theatre Company of Boston), The New Theatre for Now (Center Theatre Group in Los Angeles), Glory! Hallelujah! (American Conservatory Theatre in San Francisco), and Story Theatre (Yale Repertory Theatre in New Haven).

The Endowment, which has directly assisted the four companies under its Resident Professional Theatre Program, views this project as an effective means of extending the benefit of its funding from regional to national audiences. (NET also produced two documentary films which examined the work of America's regional theatres.) The first grant was made possible by donations to the Endowment from private sources amounting to \$37,500, matched by \$37,500 from Endowment funds. (Endowment funds: \$122,500; private funds: \$37,500)

New York Film Festival: A matching grant was made in partial support of the 1969 New York Film Festival and of a new institution for film at Lincoln Center. (\$50,000)

Tony Schwartz: A Fiscal 1969 grant enabled Tony Schwartz to establish a one-year experimental project in the art of sound recording which resulted in the production of a "portrait of sound" of a crosstown strip of blocks in New York City. The results of the project are available through records and tapes to radio stations, critics, schools, colleges and universities throughout the country. (\$24,959)

WGBH (Boston) Radio Drama Development Project: A Fiscal 1968 matching grant supported a one-year pilot project to establish a repertory group of directors, writers and actors who create and perform high quality radio drama, and to sponsor a nationwide competition to stimulate writing excellence and revived interest in radio drama. The ten outstanding works produced were distributed via a specially prepared record album to non-commercial radio stations, graduate drama schools, critics, and leading repertory theatre groups throughout the United States. (\$56,838)



WASHINGTON, D.C. 20506

THEATRE PROGRAMS

Fiscal 1966 through Fiscal 1970

PERFORMING INSTITUTIONSResident Professional Theatres

A series of matching grants, launched in Fiscal 1967, was made under a continuing program to assist the decentralization of the American theatre and to strengthen the resident professional theatre movement across the country. Advised by a special panel of theatre experts, the Endowment made four groups of grants under this program to encourage the artistic development of these theatres by enabling them to increase actors' salaries and engage guest directors, performers, and technical personnel, as well as to initiate special projects or new productions. Most of these grants carried a \$25,000 maximum per year. Grants totalling \$1,439,000 were made to the following 33 theatres:

Actors Theatre of Louisville (4 grants)	\$49,750
Alley Theatre (Houston) (3 grants)	57,500
American Conservatory Theatre (San Francisco)	25,000
Arena Stage (Washington, D.C.) (3 grants)	67,500
Arizona Repertory Theatre (Phoenix)	11,250
Asolo Theatre Festival (Sarasota) (2 grants)	17,500
Center Stage (Baltimore) (4 grants)	72,500
Center Theatre Group (Los Angeles) (2 grants)	45,000
Charles Playhouse (Boston) (2 grants)	37,500
Cleveland Play House (2 grants)	37,500
A Contemporary Theatre (Seattle) (2 grants)	12,500
Dallas Theatre Center (3 grants)	36,000
Front Street Theatre (Memphis)	22,500
Goodman Theatre (Chicago)	12,500
Tyrone Guthrie Theatre/Minnesota Theatre Company (Minneapolis) (3 grants)	92,500
Hartford Stage Company (3 grants)	52,500
Long Wharf Theatre (New Haven) (3 grants)	92,500
Milwaukee Repertory Theatre (3 grants)	67,500

Performing Institutions, Cont'd.

Negro Ensemble Company (New York City)	\$ 25,000
Old Globe Theatre (San Diego Shakespeare Festival)	5,000
Olney Theatre (Olney, Maryland) (2 grants)	30,000
Pittsburgh Playhouse	25,000
Playhouse-in-the-Park (Cincinnati) (3 grants)	67,500
Repertory Theatre New Orleans	25,000
Seattle Repertory Theatre (4 grants)	80,000
Stage West (Springfield, Massachusetts)	5,000
Studio Arena Theatre (Buffalo)	15,000
Theatre Atlanta (2 grants)	17,500
Theatre Company of Boston (4 grants)	77,500
Theatre of the Living Arts (Philadelphia) (3 grants)	137,000
Trinity Square Repertory Company (Providence)	25,000
Washington Theater Club (D.C.) (3 grants)	60,000
Yale Repertory Theatre (New Haven) (2 grants)	35,000

In addition, some special grants, made possible by private donations to the Endowment, matched by Endowment funds, went to the following eight companies:

	<u>Endowment \$\$</u>	<u>Private \$\$</u>
American Conservatory Theatre (San Francisco) (FY 1966 and 1968)	\$335,000	\$175,000
American Shakespeare Festival Theatre and Academy (Stratford, Conn.) (FY 1968 and 1970)	146,852	125,000
Arena Stage (Washington, D.C.) (FY 1970)*	150,000	150,000
Association of Producing Artists (APA-Phoenix) (FY 1966 and 1967)	250,000	125,000
The Forum theater of The Repertory Theater of Lincoln Center (New York City) (FY 1968 and 1969)	120,000	30,000
New York Shakespeare Festival (FY 1967, 1968 and 1970)	325,000	225,000
Olney Theatre (Olney, Maryland) (FY 1970)	27,500	27,500
Trinity Square Repertory Company (Providence, Rhode Island) (FY 1970)	25,000	25,000

*Future funding, including additional private money, will raise the amount to \$600,000.

Performing Institutions, Cont'd.

Professional Experimental Theatres and Workshops

A series of matching grants, launched in Fiscal 1968, was made under a program to provide encouragement and assistance to new playwrights, and to stimulate the production of new works and the development of new forms and techniques. These experimental groups are all committed to the development of the theatre artist; they account for some of the most adventurous and promising work in this country. Advised by a special panel drawn up to assist with this program, the Endowment made three groups of grants totalling \$411,688 to the following 35 theatres:

Academy Theatre (Atlanta)	\$ 7,500
Albarwild Theatre Arts, Inc., The Playwrights' Unit (New York City)	10,000
American Place Theatre (New York City) (2 grants)	35,000
The American Playground (Washington, D.C.)	1,250
Barbwire Theatre (San Francisco)	2,500
Caravan Theatre (Boston)	1,500
Chelsea Theatre Center (Brooklyn) (3 grants)	35,000
Chicago City Players	5,000
City Street Theatre Ensemble (Brooklyn)	15,000
Company Theatre (Los Angeles)	10,000
Corner Theatre Cafe (Baltimore)	2,500
The Cubiculo (New York City)	2,500
Dancers Studio Foundation (New York City) (2 grants)	7,500
Firehouse Theatre (Minneapolis) (2 grants)	25,000
Free Southern Theatre (New Orleans) (3 grants)	27,000
Free Theatre Fund (Chicago)	5,000
Group Concept (New York City)	2,500
Hull House Playwrights Center (Chicago) (2 grants)	35,000
The Interplayers (San Francisco)	2,500
Judson Poets' Theatre (New York City) (2 grants)	10,000
The Julian Theatre (San Francisco)	2,500
La Mama Experimental Theatre Club (New York City) (3 grants)	35,000
Loft Theatre Workshop (New York City)	5,000
New Dramatists Committee (New York City) (2 grants)	12,500
New Lafayette Theatre (New York City) (2 grants)	15,000
New Theatre Workshop (New York City)	2,250
New York Free Theatre (New York City)	5,000

Performing Institutions, Cont'd.

Office for Advanced Drama Research, University of Minnesota (Minneapolis)	\$ 9,688
The Open Theatre (New York City) (3 grants)	42,500
The Performance Group (New York City)	15,000
Society Hill Playhouse (Philadelphia)	5,000
Studio Watts Workshop (Los Angeles)	5,000
Theatre Workshop (Boston)	7,500
Thresholds (New York City)	2,500
Two Arts Playhouse (New York City)	5,000

Other Performing Institutions

American Puppet Arts Council/Bil Baird Puppet Theatre (New York City):
Two matching grants, in Fiscal 1967 and 1969, enabled the Baird puppeteers to design, build, stage and rehearse new productions for their permanent theatre. (Total: \$41,400)

American Theatre of Being: A Fiscal 1967 matching grant supported this company's presentations of works predominately by Negro authors in schools and depressed areas of Los Angeles, in 1967, under the direction of Frank Silvera. (\$24,000)

National Repertory Theatre: Matching grants in Fiscal 1967 assisted the company to expand its audience development and student educational programs (\$75,000), and to perform in New York for a three-week period (\$30,000). (Total: \$105,000)

The Paper Bag Players (New York City): Matching grants in Fiscal 1969 (\$24,000) and Fiscal 1970 (\$20,000) assisted this group, which tours extensively out of its Henry Street Playhouse headquarters, using only original material in a completely new approach to children's theatre. (Total: \$44,000)

Phoenix Theatre (New York City): A Fiscal 1970 matching grant assisted a workshop group of 24 teenagers and 12 professional actors to develop improvisational theatre pieces and hold performances during the 1970-71 season. This grant was made possible by donations to the Endowment from private sources amounting to \$50,000, matched by \$50,000 from Endowment funds. (Endowment funds: \$50,000; private funds: \$50,000)

EDUCATIONAL AND SPECIAL PROJECTS

American National Theatre and Academy (ANTA): A contract (\$438,000) between the Endowment and ANTA enabled the Endowment, early in 1969, to accept donation of the ANTA Theatre building, located in the Broadway theatre district in New York City. Under the programming developed by the ANTA Board and funded by the Endowment (\$694,000), professional theatre companies from San Francisco, California; Stratford, Connecticut; Rochester, Michigan; and Providence, Rhode Island; and several experimental groups as well, appeared for limited engagements during the 1969-70 season. (Total: \$1,132,000)

American Playwrights Theatre: A Fiscal 1967 matching grant (\$5,467) to APT facilitated the production of a new play (through matching royalty payments) by university, community and resident professional theatres included in the APT membership. Co-authors of the play Jerome Weidman and James Yaffe each received individual grants of \$5,000 in Fiscal 1968 under this project. (Total: \$15,467)

Atlanta Arts Alliance, Inc. (Atlanta Cultural Center): A Fiscal 1970 \$435,000* matching grant supported the 1969-70 activities of its four major constituents: museum, school, symphony orchestra, and theatre. This grant, intended to assist the Alliance in establishing itself as a permanent, viable, and locally-supported entity in the Atlanta community, was made possible by donations to the Endowment from private sources amounting to \$217,500, matched by \$217,500 from Endowment funds.

*Future funding, including additional private money, will raise the amount to \$500,000.

Berkshire Theatre Festival (Stockbridge, Massachusetts): A Fiscal 1968 matching grant supported the Festival's operation, which included the professional production of four new plays, during the summer 1968 season. A second matching grant in Fiscal 1970 helped to support the Festival's operations during its summer 1969 season. (Total: \$80,000)

Boston University Playwrights Symposium: Two matching grants (\$16,180 in Fiscal 1968 and \$12,714 in Fiscal 1969) supported the summer 1968 and 1969 professional playwrights workshop program, in which scripts were developed and produced at the Berkshire Music Center in Tanglewood, Massachusetts. (Total: \$28,894)

Educational and Special Projects, Cont'd.

Brooklyn College Theatre Artisan Training Program (New York): A Fiscal 1970 matching grant launched this new project to train young people (primarily from disadvantaged backgrounds) for technical careers in professional theatre companies. An important part of the program is a resident externship at a professional theatre company. (\$50,000)

Laboratory Theatre Project for Education: A program launched in 1967, in cooperation with the U.S. Office of Education and local school boards, enabled professional theatre companies in Providence (Trinity Square Repertory Company), New Orleans (Repertory Theatre New Orleans) and Los Angeles (Inner City Cultural Center) to expose secondary school audiences, free of charge, to the impact of live theatre at the same time the plays offered were being studied in the classroom. This pilot program additionally made performances available to the general public at reasonable rates, and developed techniques to improve the instruction of dramatic literature in the schools. The Endowment supported these three projects for a three-year period, finishing in Fiscal 1970. (Total: \$1,351,000)

Eugene O'Neill Memorial Theatre Center (Waterford, Connecticut): Two matching grants in Fiscal 1969 were made to bring regional theatre directors from around the country to observe the works of new playwrights and new trends in the theatre at the summer 1968 and 1969 Playwrights' Workshop-Conference. (Total: \$6,000)

Playwrights Experimental Theatre: Matching grants of \$25,000 each in Fiscal 1967 assisted playwrights by providing high caliber professional productions of new works in resident professional and university theatres, at Arena Stage (Washington, D.C.), Barter Theatre (Abingdon, Virginia), Brandeis University (Waltham, Massachusetts), the Professional Theatre Program of the University of Michigan (Ann Arbor), and Yale Repertory Theatre (New Haven, Connecticut). The plays produced by the theatres, respectively, were: "The Great White Hope," "Five in the Afternoon," "Does a Tiger Wear a Necktie?," "Amazing Grace," and a new adaptation of "Prometheus Bound." (Total: \$125,000)

Theatre Development Fund: A Fiscal 1967 \$200,000 matching grant was made to stimulate creativity and experimentation in the commercial theatre through development of new audiences and through financial assistance for plays of merit which are unlikely to be produced or are likely to close prematurely without Fund assistance. This grant was made possible by donations to the Endowment from private sources amounting to \$100,000, matched by \$100,000 from Endowment funds. Theatre Development Fund is a private nonprofit organization, located in New York City. (Endowment funds: \$100,000; private funds: \$100,000)

SERVICES TO THE FIELD

American Educational Theatre Association: A Fiscal 1967 grant enabled secondary school theatre expert William Cleveland to conduct a survey of theatre at the secondary school level. (\$7,000)

American National Theatre and Academy: A Fiscal 1967 matching grant assisted ANTA in the establishment of two regional offices, one in Arizona and one in Florida. (\$27,824)

American Society for Theatre Research: A Fiscal 1970 matching grant supported the activities of the Sixth Congress of the International Federation for Theatre Research held in New York City in October 1969. (\$15,000)

Foundation for the Extension and Development of the American Professional Theatre, Inc. (New York City): A Fiscal 1970 matching grant provided general support for this national service organization which offers informational and free consultative services to professional theatres of all types and sizes, as well as to individuals, groups or institutions wishing to organize and/or operate professional theatres. (\$7,500)

International Theatre Institute, U.S. Centre: A Fiscal 1967 matching grant to the U.S. Centre of the International Theatre Institute helped support the ITI's 12th International Congress in June 1967, the first international theatre event of its kind to be held in the United States. (\$34,994)

International Theatre Institute, U.S. Centre (New York City): Two matching grants, in Fiscal 1969 and 1970, were made for the operation and expansion of this organization, which serves as a communications link between the American theatre and theatre abroad, and conducts a program of services including publications, international conferences, and exchanges of information and theatre experts. (Total: \$45,000)



WASHINGTON, D.C. 20506

VISUAL ARTS PROGRAMS

Fiscal 1966 through Fiscal 1970

American Association of Museums (Washington, D.C.): A Fiscal 1969 non-matching grant was made for salaries, travel, administrative costs, publications, and application of new technologies for the purpose of coordinating museum efforts and resources on a State, regional, and national basis. (\$10,000)

American Association of Museums (Washington, D.C.): A Fiscal 1970 matching grant was made for development and publication of "Museum Management - A Guide for the Development of Small Museums." (\$5,000)

The American Federation of Arts (New York City): Matching grants in Fiscal 1968 (\$10,500) and Fiscal 1970 (\$10,000) provided scholarships for the 1968 and 1970 Art Critics Workshops, bringing carefully selected writers together with leading critics, engaged actively in the production of criticism. (Total: \$20,500)

Andreas S. Andersen: A Fiscal 1968 study grant enabled Andreas Andersen, Director of the Otis Art Institute (Los Angeles), to survey contemporary instruction in design at British and European public and private schools. A report on this study, illustrated with slides, was made available to professional art schools and college and university art departments in this country. (\$3,476)

Aperture, Inc. (New York City): A Fiscal 1969 matching grant assisted Aperture, a photography publication, to expand its size and readership while maintaining its high quality, and to print a book on the work of Minor White and a monograph on W. Eugene Smith. (\$20,000)

Artists' Fellowship Program: A continuing program of direct assistance to painters and sculptors was initiated by the Endowment in Fiscal 1967. Individual grants of \$5,000 each were made to 119 painters and sculptors, recommended by special regional panels, to encourage future efforts in the field of visual arts in the United States. (Total: \$595,000)

Visual Arts Programs, Cont'd.

Artists' Housing/The J. M. Kaplan Fund: Matching grants in Fiscal 1968 and 1970 enabled The J. M. Kaplan Fund, Inc. to establish the nonprofit Westbeth Corporation which purchased the Old Bell Telephone Laboratories on New York's lower West Side for conversion into America's first national artists' studio/housing center. The center (Westbeth), now open and occupied, provides 384 units of studio-living quarters for artists and their families at reasonable rents; in addition, the complex includes film studios, rehearsal rooms, exhibition galleries, sculpture gardens, and adjoining park and playground areas as well. The Fiscal 1970 grant was made possible by donations to the Endowment from private sources amounting to \$250,000, matched by \$250,000 from Endowment funds. (Endowment funds: \$1,000,000; private funds: \$250,000)

A previous matching grant in Fiscal 1967 assisted The J. M. Kaplan Fund to purchase and convert smaller projects for artists' housing. (\$100,000)

The Artists Technical Research Institute, Inc. (New York City): Matching grants, \$15,000 in Fiscal 1967 and \$10,000 in Fiscal 1969, enabled the Institute to conduct research on the uses of new materials in visual arts. (Total: \$25,000)

Archie Bray Foundation (Helena, Montana): Matching grants, \$5,000 in Fiscal 1967 and \$10,000 in Fiscal 1969, supported a summer program for creative development in the field of ceramics. (Total: \$15,000)

Contemporary Art Workshop (Chicago): A Fiscal 1968 matching grant assisted with operating expenses and scholarships enabling promising young artists in the area to work and receive instruction at the Workshop. (\$12,000)

Corcoran Gallery of Art - Workshop Program (Washington, D.C.): A Fiscal 1970 matching grant was made to continue a model workshop program designed to sustain and gain the support of the local community of artists, as well as subsidize the production of art. Artists were provided fellowship grants, studios, materials and exhibition space in the museum. (\$10,000)

Bruce Davidson: A Fiscal 1968 grant enabled Bruce Davidson to spend a two-year period conducting a detailed photographic study of the people, life and environment of a select area in New York's Spanish Harlem. The photographs were shown in a fall 1970 special exhibition at the Museum of Modern Art, and were published in a book entitled East 100th Street. (\$12,000)

Visual Arts Programs, Cont'd.

Exhibition Aid: Under a pilot museum program, matching grants totalling \$36,000 were made in Fiscal 1970 to five museums for special exhibitions. Grantees were:

Corcoran Gallery (Washington, D.C.)	\$8,500
Fort Worth Art Center (Texas)	2,000
Sheldon Memorial Art Gallery (Lincoln, Nebraska)	8,500
University Art Museum (Berkeley, California)	8,500
Walker Art Center (Minneapolis, Minnesota)	8,500

Experiments in Art and Technology, Inc. (E.A.T.) (New York City):
A Fiscal 1969 \$50,000 matching grant supported operating expenses of this new national service organization, designed to promote collaboration among artists, scientists, and engineers, on projects to explore and expand artists' use of the new technology. In Fiscal 1970, \$25,000 supported a spring 1970 exhibition and conference at Automation House, aimed at presenting and clarifying the social, environmental and esthetic problems in the area of art and technology. (Total: \$75,000)

Hawaii State Foundation on Culture and the Arts: A Fiscal 1969 matching grant enabled the Foundation to commission a sculpture by Tony Smith. (\$10,000)

The MacDowell Colony (Peterborough, New Hampshire): A Fiscal 1970 \$25,000* matching grant for fellowships for professional artists was made possible by donations to the Endowment from private sources amounting to \$12,500, matched by \$12,500 from Endowment funds. (Endowment funds: \$12,500; private funds: \$12,500)

*Future funding, including additional private money, will raise the amount to \$50,000.

Museum Purchase Plan: A continuing program of matching grants enabling museums to purchase works of living American artists was initiated in Fiscal 1968. Recipients were recommended by panels of experts in the museum field, and it was required that matching funds be raised from new sources specifically for this purpose. The following 25 museums received \$10,000 grants for a total of \$250,000:

Allen Memorial Art Museum/Oberlin College (Ohio)
Andrew Dickson White Museum of Art (Ithaca)
The Arkansas Art Center (Little Rock)
Brooks Memorial Art Gallery (Memphis)
Dayton Art Institute
Des Moines Art Center

Visual Arts Programs, Cont'd.

Flint Institute of Arts (Michigan)
The High Museum of Art (Atlanta)
Huntington Galleries, Inc. (West Virginia)
Isaac Delgado Museum of Art (New Orleans)
Milwaukee Art Center
The Museum of Art/The University of Iowa (Iowa City)
Newark Museum Association (New Jersey)
New Jersey State Museum (Trenton)
North Carolina Museum of Art (Raleigh)
Oakland Art Museum (California)
Pasadena Art Museum
Portland Art Museum (Oregon)
\$ 10,000 Rhode Island School of Design, Museum of Art (Providence)
Rose Art Museum/Brandeis University (Waltham, Massachusetts)
San Francisco Museum of Art
Tacoma Art Museum (Washington)
Wadsworth Atheneum (Hartford, Connecticut)
Walker Art Center (Minneapolis)
Wichita Art Museum

Museums Project: A series of matching grants was made over a three-year period for pilot programs to increase public interest in the visual arts through expansion of museum resources. The Boston Institute of Contemporary Art received \$60,000 over a two-year period for special educational programs. The Amon Carter Museum of Western Art in Fort Worth received \$61,180 and established The North Texas Museums Resources Council, which reaches into ten Texas counties. The Detroit Institute of Arts received \$219,851 for its "Project Outreach," which involved the entire State of Michigan and some neighboring States as well. (Total: \$341,031)

Penland School of Crafts (North Carolina): A Fiscal 1968 non-matching grant provided individual fellowships enabling professional craftsmen to reside and work at the Penland School, the oldest craft school in the United States. (\$50,000)

Philadelphia City Planning Commission: A Fiscal 1967 matching grant was made for the acquisition of sculpture for the central Philadelphia area to enhance urban design. The City acquired a sculpture by Seymour Lipton entitled "Leviathan" and a stabile by Alexander Calder entitled "Three Discs, One Lacking." (\$29,582)

Visual Arts Programs, Cont'd.

Print Workshops for Artists

Gemini Limited (Los Angeles): A Fiscal 1968 grant enabled Kenneth Tyler, Director of Gemini Limited, to conduct research and experimentation in new print materials and techniques. (\$20,000)

Universal Limited Art Editions, Inc. (Long Island): A Fiscal 1967 grant enabled Tatyana Grosman, Director of Universal Limited Art Editions, to implement the development of original works of graphic art by outstanding contemporary American artists. (\$15,000)

Promoting Increased Liaison between Universities and Museums: A series of Fiscal 1970 non-matching grants was made under a program aimed at stimulating museum scholarship and increasing communication between museums, museum scholars, and the university community. The following 16 grants, totalling \$24,000, enabled art history departments to hire museum scholars as instructors for one semester:

Brown University (Providence)	\$1,500
Buffalo Society of Natural Science	1,500
Drake University (Des Moines, Iowa)	1,500
Drew University (Madison, New Jersey)	1,500
Fisk University (Nashville, Tennessee)	1,500
Johns Hopkins University (Baltimore)	1,500
Marshall University (Huntington, West Virginia)	1,500
Philander Smith College (Little Rock)	1,500
Sacramento State College	1,500
Southern Methodist University (Dallas)	1,500
State University of New York at Buffalo	1,500
University of Arkansas (Little Rock)	1,500
University of Cincinnati (Ohio)	1,000
University of Minnesota (Minneapolis)	1,500
University of South Florida (Tampa)	2,000
Washington University (St. Louis)	1,500

Smithsonian Institution (Washington, D.C.): A Fiscal 1970 matching grant supported "Explorations," an exhibition assembled by M.I.T.'s Center for Advanced Visual Studies and held at the National Collection of Fine Arts in Washington from April 4 to May 10, 1970. (\$10,000)

Something Else Press (New Means Foundation) (New York City): A Fiscal 1970 matching grant supported the production of two books -- Fantastic Architecture, a selection of works by artists Claes Oldenburg, Allison Knowles, Richard Lippold, Daniel Spoerri and Richard Hamilton, composers Philip Corner and John Cage, and poets Ken Freedman and Emmet Williams; and Stanzas for Iris, a poetry book by Jackson MacLow. (\$10,000)

Visual Arts Programs, Cont'd.

Venice Biennale: A Fiscal 1966 matching grant was made to provide a United States exhibit, assembled by the National Collection of Fine Arts of the Smithsonian Institution, at the September 1966 Biennale in Venice. (\$32,480)

Vermont Council on the Arts: A Fiscal 1968 non-matching grant enabled the Endowment to co-sponsor with the Vermont Marble Company America's first international sculpture symposium during the summer of 1968. Ten internationally-known stone sculptors worked outdoors carving from the raw Vermont marble during the two-month symposium; an estimated 100,000 visitors were able to view the works-in-progress. An exhibition of the works was held at the close of the symposium after which the sculptors elected to leave the collection intact as the nucleus of a growing Sculpture Park in Proctor, Vermont. (\$10,000)

Washington Gallery of Modern Art: A Fiscal 1968 matching grant enabled the Gallery (now the Corcoran Gallery-Dupont Center Workshop) to exhibit "66 Signs of Neon," a group of assemblages made from artifacts found after the Watts riots. (\$3,200)

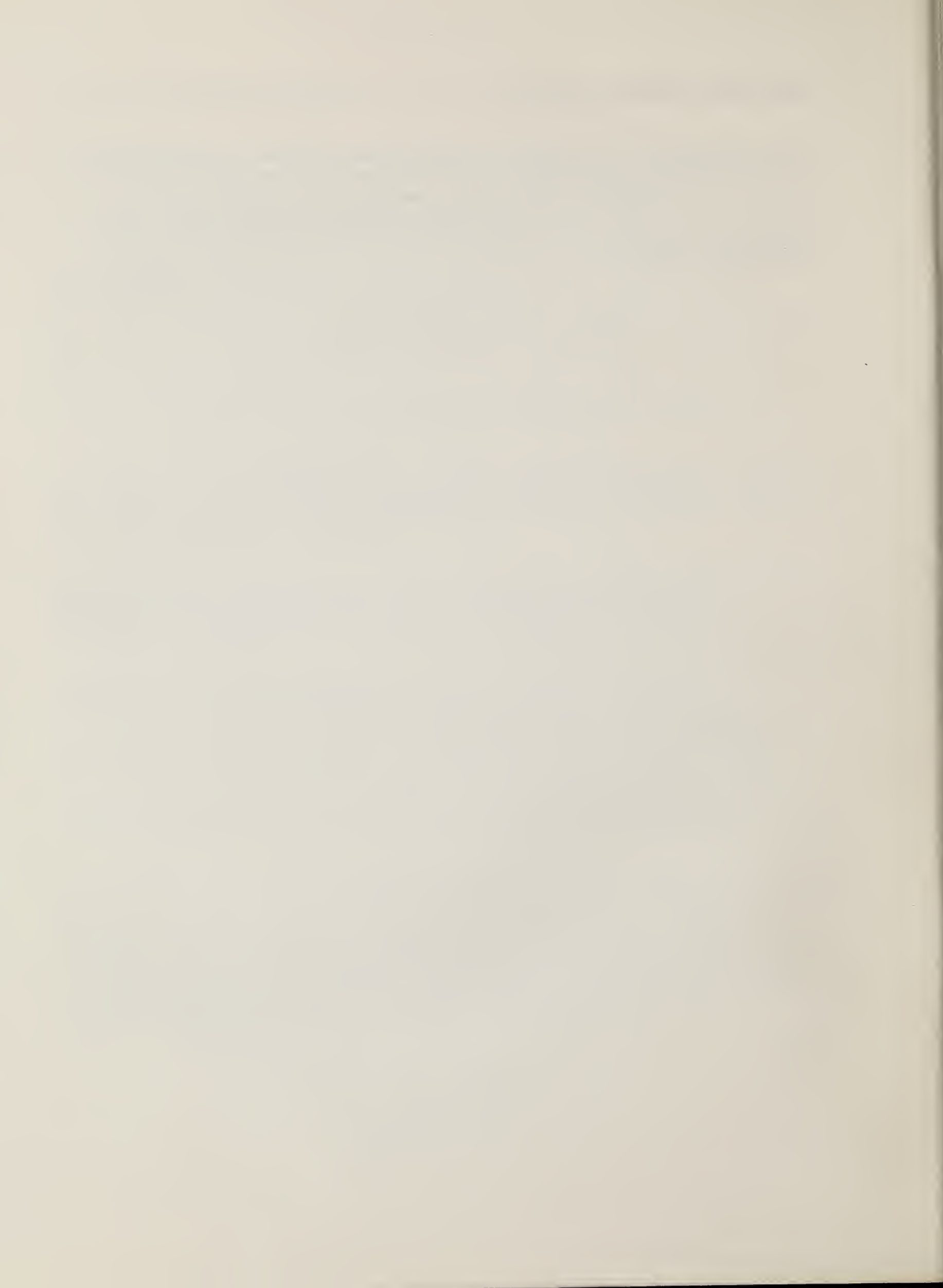
Whitney Museum of American Art (New York City): A Fiscal 1970 matching grant assisted a program that brings students from colleges and universities throughout the country for a semester of study at the Whitney. (\$10,000)

Works of Art in Public Places: In Fiscal 1967 the National Council recommended a program to encourage the acquisition of works of contemporary art for placement in prominent public areas throughout the country. Matching grants of \$45,000 each for sculpture projects were made to Grand Rapids in Fiscal 1967 and Seattle in Fiscal 1968. Grand Rapids commissioned a stabile, "La Grande Vitesse," by Alexander Calder, dedicated in June 1969; "Black Sun" by Isamu Noguchi was placed in Volunteer Park adjacent to the Seattle Museum in September 1969.

In Fiscal 1970, Wichita received \$45,000 for a major piece, and additional grants were made to Boston (\$5,000), Chicago (\$4,000), Minneapolis-St. Paul (\$20,000) and Scottsdale, Arizona (\$20,000) for projects including inner city outdoor murals. With these latter grants, the Endowment revised the program to encourage the selection of adventurous and young sculptors and painters and the perception of "public places" in terms of new sites where art can be introduced to new audiences. (Total: \$184,000)

Visual Arts Programs, Cont'd.

WPA Art Projects: A Fiscal 1968 study grant enabled Francis O'Connor of the University of Maryland to investigate and evaluate Federal art projects in the 1930's and their relevance to current Federal arts programs. The completed study, Federal Support for the Visual Arts: The New Deal and Now, was published by the New York Graphic Society. (\$42,853)





WASHINGTON, D.C. 20506

COORDINATED PROGRAMS

Fiscal 1966 through Fiscal 1970

AFL/CIO Council for Scientific, Professional and Cultural Employees (SPACE): A Fiscal 1968 \$20,000 grant assisted a project coordinator, Harlowe Dean, to begin work with union representatives and local arts organizations in New York, Buffalo, Minneapolis and Louisville on the development of a Demonstration Arts Project, in cooperation with local AFL/CIO labor organizations. A second grant (\$20,000) continued Endowment support for this project during Fiscal 1969. (Total: \$40,000)

Alaska '67 Centennial Exposition: A Fiscal 1967 matching grant assisted in making professional theatre available for the first time in Alaskan history during the time of the Centennial celebration. (\$5,000)

American Association of University Women (Des Moines, Iowa): A Fiscal 1970 matching grant supported the Iowa Arts Festival, held in conjunction with the Iowa State Fair in August 1970. (\$4,949)

American Theatre Laboratory: A Fiscal 1967 project created an experimental theatre laboratory in New York for professional actors, musicians, choreographers, writers and dancers, under the direction of Jerome Robbins. (\$292,797)

Appalachian Region Exhibit: A Fiscal 1968 matching grant (\$5,000) to the Charleston, West Virginia Section, National Council of Jewish Women, enabled an open, juried exhibition of arts and crafts by residents of and students enrolled in institutions located in the 13-State Appalachian Region. The exhibit, entitled "Appalachian Corridors," opened in the spring of 1968 and was subsequently sent on an extended tour. In Fiscal 1970, the Endowment provided \$4,500 to assist "Appalachian Corridors/Exhibition 2" which was held in Charleston in the spring of 1970. States included, either wholly or in part, in both exhibits were Alabama, Georgia, Kentucky, Maryland, Mississippi, New York, North Carolina, Ohio, Pennsylvania, South Carolina, Tennessee, Virginia, and West Virginia. (Total: \$9,500)

Coordinated Programs, Cont'd.

Artists' Rights: A Fiscal 1967 study grant enabled Melville B. Nimmer, Professor of Law at UCLA, to explore laws applying to the arts and the legal rights of artists. (\$24,218)

Arts and Disadvantaged Areas: A Fiscal 1966 grant enabled Julian Euell to research the use of the arts to benefit disadvantaged persons and areas. (\$8,764)

Associated Councils of the Arts (ACA): A Fiscal 1969 matching grant assisted this New York-based national service organization's program of consultation, information, and other technical assistance to hundreds of State, municipal and community arts councils, private arts organizations, and individuals. (\$75,000)

Associated Councils of the Arts (ACA): A Fiscal 1969 grant assisted ACA to compile, publish, and distribute a reference booklet, entitled "Directory of State Arts Councils 1969-70," concerning State and national arts programs. (\$4,000)

Center for Inter-American Relations (New York City): A program was established to stimulate Inter-American artistic activities in the United States and to assist American artists to translate and adapt important Latin American writings. The program was launched by the Inter-American Foundation for the Arts (\$74,556 in Fiscal 1967) which was absorbed by the Center for Inter-American Relations (\$75,444 in Fiscal 1968). (Total: \$150,000)

Common Ground of the Arts (Detroit): A Fiscal 1968 matching grant assisted with operating expenses of this multi-studio art center for architects, urban designers, painters, sculptors, photographers, print makers and craftsmen. (\$13,800)

Conference for State Arts Agencies: A Fiscal 1968 matching grant enabled the Federation of Rocky Mountain States (Denver) to conduct a two-day conference in 1967 which offered directors of new State arts agencies technical assistance and consultation on solutions for budgetary, administrative and legislative problems. (\$3,000)

Agnes de Mille: A Fiscal 1970 grant assisted Miss de Mille to provide fees for artists, researchers, and administrative personnel on a project to develop a lyric history, "America, 1630-1776," exploring the shaping forces of American character and aimed primarily at college audiences. (\$10,000)

Coordinated Programs, Cont'd.

Federation of Rocky Mountain States: A Fiscal 1968 matching grant sponsored an experimental audience development project assisting communities with limited facilities to sponsor concerts, plays and dance performances of professional quality, with special emphasis on areas usually by-passed by touring groups. The States involved were Arizona, Colorado, Nevada, New Mexico, Texas and Utah. (\$30,000)

Federation of Rocky Mountain States: A Fiscal 1970 matching grant supported the Federation's program assisting professional arts organizations to tour communities in Colorado, Idaho, Montana, New Mexico, Utah and Wyoming. The companies included in the touring program were: the Utah Symphony, Denver Symphony, Ballet West (formerly Utah Civic Ballet), Montana Repertory Theatre and the Repertory Dance Company of the University of Utah. (\$75,000)

Foundation Giving in the Arts: This Fiscal 1967 project explored national and local foundation support for the arts. (\$13,300)

Historical Costume Exhibit: A Fiscal 1966 matching grant was made to the Metropolitan Museum of Art for a comprehensive exhibition of 100 historical and 65 contemporary costumes reflecting the characteristics of our environment. The exhibition was held from October 1967 to January 1968 and resulted in publication of an illustrated catalogue of excellence in this field of design. (\$25,000)

Inner City Summer Arts Program: A program in cooperation with the President's Council on Youth Opportunity supported Inner City arts programs during the summer of 1968. Matching grants of \$25,000 each in Fiscal 1968 to 16 cities were made possible by donations to the Endowment from private sources amounting to \$200,000, matched by \$200,000 from Endowment funds. Each of the cities, in turn, matched its grant on a two-for-one basis, so that a \$200,000 Federal funds investment resulted in \$1.2 million for arts programming involving thousands of Inner City residents across the country. The cities included were: Atlanta, Baltimore, Boston, Buffalo, Chicago, Cleveland, Detroit, Los Angeles, Milwaukee, Minneapolis, Newark, New York, Philadelphia, San Francisco, St. Louis, and Washington, D.C. (Endowment funds: \$200,000; private funds: \$200,000)

Institute of American Indian Arts: A Fiscal 1966 matching grant was made for the 1966 Festival of Performing Arts of the American Indian in Washington, D.C. (\$29,000)

Coordinated Programs, Cont'd.

Jackson Mississippi Folk Art Festival: A Fiscal 1968 matching grant made to the Community Service Association of Jackson, Mississippi, assisted in establishing nine-week workshops during the summer of 1968 in a number of categories, including the American Negro and the American Indian folk cultures in Mississippi. (\$10,000)

Lubbock Cultural Affairs Council (Texas): A Fiscal 1969 \$5,314 matching grant supported a pilot project involving community cooperation on arts programming between the Lubbock Chamber of Commerce, arts organizations, Texas Technological College, and the local school system. In Fiscal 1970, the Endowment continued its support of the project with \$4,026. (Total: \$9,340)

National Folk Festival Association: A Fiscal 1967 matching grant (\$39,500) helped the Association plan its annual national folk festival, encourage regional festivals, and study, collect and publish data on the origin of various forms of American folklore. A Fiscal 1970 matching grant (\$39,000) provided general support and assisted the 32nd annual National Folk Festival held in October 1969. (Total: \$78,500)

National Touring Program: Two series of matching grants were made under a program initiated in Fiscal 1969 enabling performing arts groups to distribute a limited number of performances, in addition to their normal schedules, to cities or areas which they might otherwise be unable to visit. Grants totalling \$364,226 were made to the following 19 groups:

Alaska State Council on the Arts (Harkness Ballet)	\$ 4,800
Ballet West	3,000
Baltimore Symphony	1,500
Federation of Rocky Mountain States	35,000
Tyrone Guthrie Theatre/Minnesota Theatre Company	75,000
Illinois Arts Council (Toby Show)	6,000
Kansas City Philharmonic	4,600
Maine State Commission on the Arts and Humanities (Portland Symphony)	10,000
Maryland Arts Council (Center Stage)	15,000
Minnesota Orchestra	13,500
Montana Repertory Theatre	10,000
New Orleans Philharmonic Symphony Orchestra (2 grants)	14,426
Phoenix Symphony	10,250

Coordinated Programs, Cont'd.

Princeton Chamber Orchestra	\$ 8,300
San Francisco Opera/Western Opera Theater	110,000
Seattle Opera Association	8,000
St. Louis Symphony	9,100
Studio for New Music (St. Louis, Missouri)	750
Utah Symphony Orchestra	25,000

Oakland University Audience Development Program (Rochester, Michigan):

A matching grant (\$45,500) in Fiscal 1968 assisted Oakland University in the first year of a four-year community audience development plan for theatre and music. Second (\$22,700) and third (\$21,611) matching grants in Fiscal 1969 and 1970 continued support for this program, administered by the University in cooperation with local arts and business organizations as well as the United Automobile Workers and the Amalgamated Clothing Workers of America. (Total: \$89,811)

Performing Arts Council of Los Angeles Music Center: A Fiscal 1970 matching grant was made to partially cover administrative costs of a program to expand the Center's audience to include people who would not ordinarily attend. (\$15,120)

Special State Projects: Two series of matching grants, in Fiscal 1969 and Fiscal 1970, enabled 33 State arts agencies to undertake special projects in addition to those implemented under the Endowment's Federal-State Partnership Program. All States were invited to submit proposals; recommendations on choice of grantees were made by a special panel. Grants of up to \$6,700 in Fiscal 1969 and up to \$10,000 in Fiscal 1970 were made to the following States and special jurisdictions: (Total: \$246,981)

Alaska (2 grants) (\$16,700)	Nebraska (\$6,500)
Arizona (\$10,000)	New Jersey (2 grants) (\$11,700)
Colorado (\$6,700)	New Mexico (\$3,500)
Connecticut (\$6,400)	New York (\$6,700)
Florida (\$6,000)	North Carolina (\$7,500)
Guam (\$4,400)	Oklahoma (\$6,614)
Hawaii (\$5,000)	Oregon (\$6,700)
Idaho (\$9,800)	Puerto Rico (\$3,350)
Illinois (\$4,750)	Rhode Island (\$2,500)
Indiana (\$2,500)	South Dakota (2 grants) (\$13,667)
Kentucky (2 grants) (\$11,700)	Texas (\$6,700)
Maine (\$3,400)	Utah (\$2,500)
Massachusetts (\$6,500)	Vermont (2 grants) (\$3,600)
Michigan (2 grants) (\$16,700)	Virginia (2 grants) (\$8,000)
Minnesota (\$6,700)	Washington (2 grants) (\$11,700)
Missouri (\$4,000)	West Virginia (2 grants) (\$14,200)
Montana (2 grants) (\$10,300)	

Coordinated Programs, Cont'd.

UCLA Arts Administration Conference: A Fiscal 1969 \$10,000 non-matching grant supported a feasibility study and conferences held in Los Angeles and New York in January 1969 regarding the establishment of a permanent Arts Administration Institute at the University of California at Los Angeles. In Fiscal 1970, a \$7,500 matching grant assisted the newly-formed Institute in administering two programs - student internships and research by faculty members. (Total: \$17,500)

University of Wisconsin - Idea Theatre - Rural Arts Program: Matching grants were made to the University of Wisconsin, College of Agriculture's Wisconsin Idea Theatre in Fiscal 1966, 1968, and 1969 for a three-year experimental pilot program, in five small rural communities, which explored methods to increase public receptivity to cultural programs and to give people who had not had the opportunity a chance to participate in the arts. The first two years of the project were spent mainly on setting up programs in small communities in Wisconsin; the final year of the project included an evaluation of the program and its relevance for arts activities in rural areas throughout the country. (Total: \$203,767)



WASHINGTON, D.C. 20506

FEDERAL-STATE PARTNERSHIP PROGRAM

Fiscal 1967 through Fiscal 1970

The Federal-State Partnership Program was authorized to begin in Fiscal 1967 by the National Foundation on the Arts and the Humanities Act of 1965 as a continuing program within the National Endowment for the Arts. Funds appropriated by the Congress for this program were divided equally (with the exception of the first year, when small planning grants and/or larger programming grants were authorized) and made available by the Endowment to the official arts councils of the 50 States and five special jurisdictions (American Samoa, District of Columbia, Guam, Puerto Rico, and the Virgin Islands). The arts councils, in turn, matched Endowment funds on at least a dollar-for-dollar basis with non-federal monies, as required by the legislation.

Two million dollars were appropriated for matching grants to the States during each of the Fiscal Years 1967 and 1968. In Fiscal 1969, the appropriation was reduced to \$1.7 million, but was restored to the \$2 million level in Fiscal 1970. During this four-year period, State legislatures' appropriations for the arts increased steadily from \$4.8 million in 1967 to \$6.7 million in 1968, \$6.9 million in 1969, and \$7.6 million in 1970. Private contributions also increased dramatically during this period, with the result that many States provide \$3 to \$4 dollars for every federal dollar.

The councils have done an expert job of surveying their cultural resources and developing imaginative programs to serve their communities. Projects administered by the councils range from a travelling "artrain" to exciting inner city projects; from "mini-grants" for gifted individuals to a major outdoor theatrical production reflecting the local culture of the region; from a museum for the blind to a series of writers' workshops. In recent years, the councils have increasingly joined together to conduct regional programming benefitting large sections of the population.

Thousands of projects have been carried out under this program, involving all art forms, with major emphasis on bringing performances and exhibitions to smaller communities in the States. The Federal-State Partnership Program has thus afforded to millions of American citizens their first opportunity to participate in the arts.

Federal-State Partnership Program, Cont'd.

The following is a breakdown of the Endowment's grants to State arts agencies during the first four years of this program:

	<u>FISCAL 1967</u>	<u>FISCAL 1968</u>	<u>FISCAL 1969</u>	<u>FISCAL 1970</u>
Alabama	\$37,053	\$39,383	\$30,909	\$36,363
Alaska	35,943	38,799	30,810	36,363
American Samoa	**	**	**	**
Arizona	37,053	39,383	30,909	36,363
Arkansas	37,053	39,383	30,909	36,363
California	49,222	39,383	30,909	36,363
Colorado	37,053	39,383	30,909	36,363
Connecticut	46,861	39,383	30,909	36,363
Delaware	37,026	25,472*	**	36,363
District of Columbia	49,175	39,254	30,838	36,363
Florida	37,053	31,985	30,909	36,363
Georgia	36,867	8,538	30,909	36,363
Guam	15,376	38,128	30,909	33,715
Hawaii	32,972	38,747	30,909	36,363
Idaho	25,000	14,947*	26,406	36,363
Illinois	37,053	39,383	30,909	36,363
Indiana	16,581	39,383*	**	36,341
Iowa	24,608	30,976	27,657	36,363
Kansas	37,053	39,383	30,909	36,363
Kentucky	50,000	39,383	30,909	36,363
Louisiana	36,800	39,383	30,909	36,363
Maine	25,000	39,383	30,909	36,363
Maryland	37,053	39,383	30,909	36,363
Massachusetts	34,971	35,173	30,476	36,072
Michigan	50,000	39,383	30,909	36,363
Minnesota	37,053	39,383	30,909	36,363
Mississippi	25,000	37,270	30,909	36,363
Missouri	50,000	39,273	30,909	36,363
Montana	23,798	38,945	30,195	36,363
Nebraska	34,133	30,275	30,159	36,363
Nevada	25,000	19,453	30,909	36,363
New Hampshire	37,053	39,383	30,704	36,363
New Jersey	46,713	39,383	30,907	36,363
New Mexico	34,893	39,083	30,909	36,363
New York	49,719	39,383	30,909	36,363
North Carolina	36,873	34,240	30,909	36,363
North Dakota	21,908	13,175	29,173	36,363
Ohio	36,907	39,383	30,909	36,363
Oklahoma	35,978	39,383	30,898	36,363
Oregon	25,000	38,883	30,909	35,363
Pennsylvania	37,053	39,383	30,909	36,363
Puerto Rico	48,247	39,383	30,909	36,363

Federal-State Partnership Program, Cont'd.

	<u>FISCAL 1967</u>	<u>FISCAL 1968</u>	<u>FISCAL 1969</u>	<u>FISCAL 1970</u>
Rhode Island	\$50,000	\$39,383	\$30,909	\$36,363
South Carolina	25,000	24,500	30,909	36,363
South Dakota	25,000	10,000	30,909	36,363
Tennessee	25,000	39,383	30,909	36,363
Texas	37,053	39,383	28,613	36,297
Utah	37,053	39,383	30,909	36,363
Vermont	36,363	37,537	30,880	36,363
Virgin Islands	25,000	39,383	30,909	36,363
Virginia	43,000	39,383	30,744	36,187
Washington	50,000	39,116	30,909	36,363
West Virginia	46,400	35,580	30,909	36,363
Wisconsin	37,053	39,278	30,909	36,363
Wyoming	37,053	39,164	30,409	36,363

* Granted to State, State unable to meet provision of the grant.

Delaware received none

Idaho received none

Indiana received none

** No application submitted.





